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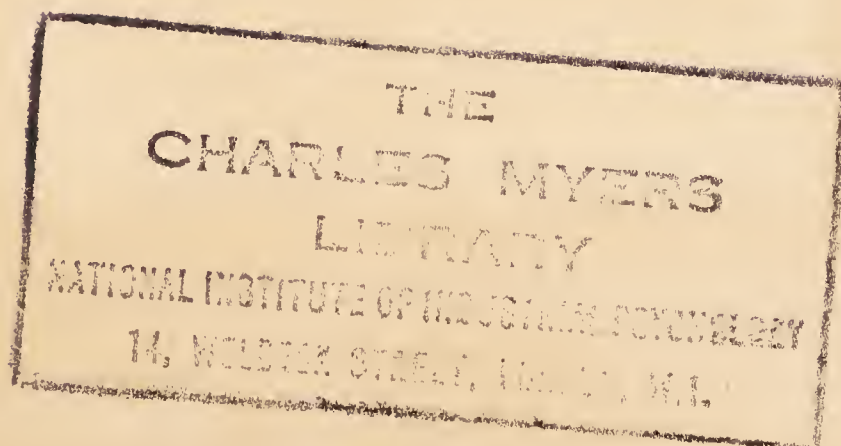
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CAMBRIDGE UNIVERSITY PRESS

C. F. CLAY, MANAGER

LONDON : FETTER LANE, E.C.4



NEW YORK : THE MACMILLAN CO.

BOMBAY

CALCUTTA

MADRAS

MACMILLAN AND CO., LTD.

TORONTO : THE MACMILLAN CO.

OF CANADA, LTD.

TOKYO : MARUZEN-KABUSHIKI-KAISHA

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JOHN EARLE

MICROCOSMOGRAPHY

EDITED BY

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FELLOW OF UNIVERSITY COLLEGE, LONDON

CAMBRIDGE

AT THE UNIVERSITY PRESS

1920

PQN (2)



First Edition 1897

Second Edition 1920

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by Turnbull & Spears, Edinburgh*

PREFACE.

EXPLANATORY or illustrative notes to Earle's *Microcosmography* were supplied for the first time in Dr Bliss's edition of 1811. These notes have been reprinted by the late Professor Henry Morley¹ and by Mr S. T. Irwin², without, however, the addition of fresh matter which would help the reader to a better understanding of Earle's text. Mr Irwin indeed says of Dr Bliss's work that 'it would be difficult to have a more scholarly, more adequate, more self-sufficing edition of a favourite book.' This strain of praise seems to be pitched rather too high. Dr Bliss's notes unquestionably bear the stamp of accuracy, wide reading, and conscientious research, but there are too few of them. Earle's studies of character abound in allusions to features of English social life at the beginning of the seventeenth century, and many of these features have changed beyond easy recognition by readers at the end of the nineteenth. Yet to Earle's seventy-eight Characters Dr Bliss gives in all scarcely as many explanatory notes. The sketch of An Old College Butler, for example, within the narrow limits of five-and-twenty lines, makes mention of 'Gallobelgicus,' 'Kekerman,' 'sliced manchet,' 'box and counters,' 'the *a primo ortum*,' 'cues and cees,' 'broken Latin learnt at the bin,' 'warming a pair of cards,' 'Post and Paire.' Of these nine points Dr Bliss explains only the first three. In his selection of subjects for annotation generally there seems something of caprice. Thus, of Bellarmine, Socinus and Vorst he furnishes short biographical

¹ *Character Writings of the Seventeenth Century*: Carisbrooke Library, Volume XIV. London, 1891.

² Earle's *Microcosmography*: Bristol, 1897.

notices. This is as it should be. Information of this sort is what the ordinary reader, who wishes to grasp his author's meaning, is likely to need, and an editor's first duty is to see that he gets it. But of Euphormio, of Lycosthenes, and of Cato who wrote 'poetry,' Dr Bliss says nothing. Now the curious inquirer would find in most Biographical Dictionaries the names of Bellarmine, Socinus and Vorst, whereas his search for Euphormio, Lycosthenes and Cato the poet might be long and fruitless. Whatever Dr Bliss gives us is of the best quality. Many of his notes, with his name attached, are quoted in the present volume. Our only ground of complaint is that he does not give us enough.

For the text I have followed in the main the edition of 1633,—the sixth in order of issue, but the first which contained the complete set of Characters. By the courtesy of the Rev. Dr Sinker I was enabled to make use of the copy belonging to the library of Trinity College.

Nares's *Glossary*, the *New English Dictionary*, the *Century Dictionary*, and Ashton's *Humour of the Seventeenth Century* have supplied me with several illustrative quotations, the sources of which I have not particularised. I have frequently consulted the *Dictionary of National Biography*, one of the few English works of reference to which recourse may be had with a well-founded hope of finding what one wants.

To Dr W. Aldis Wright, of Trinity College, I am indebted for assistance in dealing with sundry obscure passages respecting which I asked his advice. My thanks are due also to Mr John Sargeaunt, of University College, Oxford, to Mr George H. Radford, and to Mr James Frankland for much valuable help.

ALFRED S. WEST.

EALING,

October 1st, 1897.

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INTRODUCTION.

I.

LIFE OF EARLE.

NEARLY all that it concerns us to know about John Earle was collected by the admirable Philip Bliss of the Bodleian Library and printed at the end of his edition of the *Microcosmography* in 1811. Later biographers have drawn their materials, with or without acknowledgment, mainly from this source.

Two points still unsettled meet us at the outset,—the spelling of Earle's name and the precise date of his birth. His contemporaries, with a liberal disregard of uniformity, mention him as Earl, Earle, or Earles. Earles was his own signature, but posterity has agreed to call him Earle.

To fix the date of his birth, recourse must be had to his monument in Merton College Chapel. Dr Johnson once remarked that 'in lapidary inscriptions a man is not upon oath,' but this distrust of epitaphs was engendered by a perusal of the virtues, not the dates, therein enumerated. At any rate, in this case we accept the epitaph as the best evidence to be had, and accordingly assign Earle's birth to the year 1600 or 1601¹.

¹ OBIIT OXONIÆ NOVEMB. 17^o ANNO { D^oNI 1665^{to}
ÆTATIS SUÆ 65^{to} is the
statement of the inscription. This is corroborated by Anthony Wood who says that, when Earle was admitted probationer's fellow of Merton in 1620, he was 'aged 19 years or thereabouts.'

He was born at York, where his father was Registrar of the Archbishop's court. In those days, lads went up to the university young, and Earle must have been barely fifteen when he entered at Christ Church. The subsequent steps in his academic course may be summarised in a sentence. He graduated in 1619, was admitted a probationary Fellow at Merton in 1620, took his Master's degree in 1624, served as proctor in 1631, and was made Doctor of Divinity in 1640.

'His younger years,' says Wood, 'were adorned with oratory, poetry, and witty fancies, and his elder with quaint preaching and subtile disputes.' Of his poetry only a few specimens have come down to us. The earliest is an elegy on Francis Beaumont, written when Earle was under sixteen. The death of Sir John Burroughs, who was killed in Buckingham's unsuccessful expedition to the Isle of Rhé in 1627, and the death of William, Earl of Pembroke, Chancellor of the University, in 1630, called forth more verses. Judging from these samples we might suppose that the author's Muse had a preference for 'herselike ayres,' but Clarendon says that Earle suppressed 'many pieces, incomparably good, out of an austerity to those sallies of his youth¹.' We could have better spared the elegies.

Of his Latin verses, only a poem called *Hortus Mertonensis*, upon Merton College garden, survives.

But it was from his prose fancies rather than his poems that Earle's reputation as a man of letters arose. In 1628 the first edition of the 'Characters' appeared, and it is doubtless to these that Clarendon refers when he says that 'some very witty and sharp discourses being published in print without his consent, though known to be his, he grew suddenly into a very general esteem with all men.'

About the year 1630 Lucius Cary, at that time a young man of twenty, who became Viscount Falkland upon his father's death three years later, settled down to the study of Greek in the retirement of a country life at Great Tew. Earle, says

¹ *Life*, § 51, Vol. I. p. 48.

Clarendon, 'was very dear to the lord Falkland, with whom he spent as much time as he could make his own; and as that lord would impute the speedy progress he made in the Greek tongue to the information and assistance he had from Mr Earles, so Mr Earles would frequently profess that he had got more useful learning by his conversation at Tew than he had at Oxford.'

At Falkland's country-house men of learning and culture were entertained by a host who charmed them by his own learning and culture, by his keen interest in problems of mind and morals, by his freedom from pedantry, his modesty, his courtesy, his tolerance. 'Truly his whole conversation was one continued *convivium philosophicum*, or *convivium theologicum*, enlivened and refreshed with all the facetiousness of wit, and good humour, and pleasantness of discourse, which made the gravity of the argument itself (whatever it was) very delectable.'

The temptation to quote a few more lines from Clarendon's delightful picture of life at Tew is irresistible. Speaking of Falkland, he says—

'His house where he usually resided, being within ten or twelve miles of the university, looked like the university itself, by the company that was always found there. There were Dr Sheldon, Dr Morley, Dr Hammond, Dr Earles, Mr Chillingworth, and indeed all men of eminent parts and faculties in Oxford, besides those who resorted thither from London; who all found their lodgings there, as ready as in the colleges; nor did the lord of the house know of their coming or going, nor who were in his house, till he came to dinner, or supper, where all still met; otherwise, there was no troublesome ceremony or constraint, to forbid men to come to the house, or to make them weary of staying there; so that many came thither to study in a better air, finding all the books they could desire in his library, and all the persons together, whose company they could wish, and not find in any other society¹.'

These pleasant gatherings were brought to an end, alas, by the outbreak of the Civil War, and Falkland fell on Newbury

¹ *Life*, § 41, Vol. I. pp. 39, 40.

field, at the age of thirty-three, 'a martyr of lucidity of mind and largeness of temper, in a strife of imperfect intelligences and tempers illiberal¹.'

In 1632 Earle became rector of Gamlingay, and in 1639 he was presented by Lord Pembroke to the rectory of Bishopston in Wiltshire. Shortly afterwards he was appointed chaplain and tutor to Prince Charles. He was one of the few Episcopalian clergy who were nominated members of the Assembly of Divines in 1643, but he declined to take any part in the proceedings. The refusal was wise, for he would probably have been expelled on a charge of royalist leanings, or, if he had been left unmolested, would have felt no satisfaction in helping to establish Presbyterianism in place of Episcopacy and to substitute the Directory of Public Worship for the Prayer Book. Before long, indeed, he was deprived of his living and forced to quit the country. He spent some time at Antwerp and Cologne, and when Prince Charles reached the continent after the flight from Worcester, Earle was among the first to receive his royal master at Rouen. During the latter part of his residence abroad, he was a member of the Duke of York's household at Paris.

His fifteen or sixteen years of exile were in some measure beguiled by the task of translating into Latin the *Eikon Basilike* and Hooker's *Ecclesiastical Polity*. His version of the former work appeared in 1649, but the translation of Hooker perished by a fate similar to that which befel the first volume of Carlyle's *French Revolution* at the hands of Mrs Mill's housemaid. For 'being written in loose papers, only pinned together, and put into a trunk unlocked, after his death, and being looked upon as refuse and waste paper, the servants lighted their fire with them, or else put them under their bread and their pies, as often as they had occasion².' As Hooker's treatise remains to us in its original form, the loss of the Latin version leaves us not inconsolable.

¹ M. Arnold, *Mixed Essays*, p. 235.

² Wood, *Athenae Oxonienses*, III. 718, quoted by Arber.

Earle's devotion to the Stuart cause received a prompt and well-deserved reward at the Restoration. He was made Dean of Westminster in 1660, Bishop of Worcester in 1662, and a year later was translated to the see of Salisbury.

The times were such as to test the qualities of those who held high positions in the service of the Church. Every prospect of a working compromise between Presbyterianism and Episcopacy faded rapidly away. Bishops returned to their seats in parliament. A new Act of Uniformity was passed in 1662 and nearly two thousand of the Puritan clergy,—several of them men of learning and eloquence, most of them men of blameless character,—gave up their livings. The ejected ministers were vindictively harassed by the Conventicle Act and the Five Mile Act. To condemn this want of toleration is an easy matter for us, in the present age of weak convictions noisily expressed, but toleration formed no ingredient of the political atmosphere when Charles the Second came to the throne. Episcopalians had suffered under the Commonwealth, and their instinct of retributive justice demanded for its satisfaction that they in their turn should inflict suffering on their adversaries. A long course of persecution was required before men's eyes were opened to behold the beauty of religious toleration¹.

No word of reproach can be spoken against Earle in the hour of his triumph. His conduct towards the Puritan clergy reveals a character of singular sweetness and charm. He had no liking for the creed of Puritanism or for its form of worship. He had suffered deprivation and exile when Puritanism was in the ascendant. But far from cherishing any desire for retaliation himself, he tried to check the retaliation of his partisans. 'Before his death,' says Burnet, 'he declared himself much against the Five Mile Act.' An exchange of letters with the excellent Richard Baxter, in 1662, shows in Earle that 'fineness of nature' which Mr Ruskin somewhere calls 'the first characteristic of a gentleman.' Baxter, in great distress, had written

¹ For the religious policy of the Cavalier Parliament see J. R. Green's *Short History of the English People*, pp. 607—613.

to Earle, complaining that harm had been done to his reputation in high quarters by a report that, when he was to preach before the King, a tippet had been offered to him and he had 'scornfully refused the tippet as a toy.' He explains that his only scruple about wearing the tippet arose from the fact that he held no university degree, and asks Earle, as one 'in charity and gentleness and peaceableness of mind very eminent,' to 'relieve the innocence' of a brother. Baxter's refusal of the tippet probably struck Earle as an incident of less momentous importance than it assumed in the eyes of his correspondent, but no suggestion of the kind is made in Earle's reply. 'I should be heartily sorry and ashamed,' he writes, 'to be guilty of anything like malignity or uncharitableness, especially to one of your condition, with whom, though I concur not perhaps in point of judgment in some particulars, yet I cannot but esteem for your personal worth and abilities.' Things had begun to go badly with Baxter, and worse things were in store for him: Two months prior to the date of his letter, he had bidden farewell to the Church of England in the presence of a vast congregation at Blackfriars. The heart of the ejected divine was touched by the kindness of the Dean of Westminster, whose reply contains a marginal note in Baxter's handwriting, — 'O that they were all such !'

Nor was Baxter's experience exceptional. Men of very different sorts and conditions, who agreed perhaps in little besides, agree in bearing testimony to Earle's high worth and amiable character. Burnet states that 'the king could never see or hear of any one thing amiss in him.' Bishop Kennett marvels,—and marvel in this case is the fitting attitude of mind,—that it should have been possible for a man 'to have lived so many years in the court of England, so near his Majesty, and yet not given the least offence to any man alive ; though both in and out of pulpit he used all Christian freedom against the vanities of this age, being honoured and admired by all who have either known, heard, or read him.' 'He was amongst the few excellent men who never had, nor ever could have, an enemy, but such a one who was an enemy to all

learning and virtue,' says Clarendon. Izaak Walton declares of Earle that 'since Hooker died, none have lived whom God hath blessed with more innocent wisdom, more sanctified learning, or a more pious, peaceable, primitive temper.' And Hugh Cressy, a former Fellow of Merton, who, disgusted with 'the endeavours of the peevish and restless Presbyterians,' had become a Benedictine monk, describes him as 'a person certainly of the sweetest, most obliging nature that lived in our age.'

When the plague broke out in London, Earle retired with the court to Oxford and occupied rooms in University College. Here he died on November 17th, 1665. His funeral in the chapel of Merton College was attended 'by a herald at arms and the principal persons of the court and university.'

II.

THE PUBLICATION OF THE *MICRO-COSMOGRAPHY*.

Earle's *Microcosmography* made its first appearance in print in 1628, with an Introductory Notice, which deserves careful reading, from the pen of Edward Blount. Blount was a publisher and something more. Unlike most members of his craft, he was a man of literary tastes as well as a successful bookseller. He had lived on terms of intimacy with Christopher Marlowe, and in 1598, five years after Marlowe's meteoric career had been closed in a tavern brawl, Blount brought out the *Hero and Leander* as a lasting monument to his friend's genius. It was Blount who produced Florio's translation of Montaigne's *Essays* in 1603 and Shelton's translation of *Don Quixote* in 1620. To Blount and Jaggard we owe the First Folio edition of Shakespeare in 1623. Nor is it the least of Blount's claims to our gratitude that he rescued Earle's 'Characters' from destruction.

‘I have adventured to play the midwife’s part,’ says Blount, at the opening of his address to the Reader, ‘helping to bring forth these Infants into the world, which the Father would have smothered.’ It is not impossible to conjecture Earle’s reasons for wishing that what Clarendon calls these ‘sallies of his youth,’—these trifles, according to Blount, ‘written especially for his private recreation, to pass away the time in the country,’—should be withheld from the public gaze. ‘Boys, boys!’ cried Dr Samuel Clarke, the metaphysician and divine, on one occasion, when he was unbending in the society of some of his learned friends and Beau Nash’s chariot drew up at the door,—‘Boys, boys, let us now be wise, for here is a fool coming.’ Boswell quotes the story and makes the application. ‘The world,’ he adds, ‘I have found to be a great fool.’ Earle’s experience may have led him to the same conclusion. Little comedies like his, if they are to go well, must be played to a sympathetic house. Sketches which would move the guests to laughter at Great Tew might be condemned as flippant or profane by the ‘Young Raw Preachers’ and the ‘She Precise Hypocrites’ of real life.

Then, again, a man in holy orders should avoid giving occasion for scandal, and Earle must have been in holy orders, or on the point of taking holy orders, when the *Microcosmography* came out. Dulness may be pardoned in a young divine, for dulness may be due to depth, but a reputation for wit is perilous. ‘There are gradations in conduct,’ Dr Johnson once remarked; ‘there is morality, decency, propriety. None of these should be violated by a bishop.’ The sphere of the prohibition may reasonably be extended at least so far as to take in the inferior clergy.

Not that there is a line in Earle’s whole collection of ‘Characters’ *contra bonos mores*, but the literature of his age, if less prurient than much of our own, was more plain-spoken. Earle’s phraseology is occasionally broad, and precisians were captious people. Francis Osborne, a preeminent prig of the same generation, recommends his son ‘to avoid words or phrases likely to be learned in base company,’ and enforces his

advice by quoting the case of Laud, 'who though no ill speaker, yet blunted his repute' by the use of a comparison for which the archbishop immediately apologised as 'too homely,' adding, 'but my just indignation at the profaneness of the times makes me speak it¹.' We may feel sure that Francis Osborne would have pronounced the literary gambols of John Earle to be unseemly.

But the question may be asked,—In these circumstances, why publish at all?

Blount supplies us with an answer. 'Sundry dispersed transcripts' of the Characters, he says, had found their way into circulation, and some of these, 'very imperfect and surreptitious, had like to have past the press.' The author, therefore, 'perceiving the hazard he ran to be wronged,' was 'unwillingly willing' to publish them himself. Only in this way could he obtain protection against any nefarious bookseller who might choose to add sundry pieces by another hand and to foist the volume on an unsuspecting public as Earle's. In those days the practice was not unknown of fraudulently inserting influential names upon the title-page to help the sale of books by literary hacks.

The authorship of the *Microcosmography* was never acknowledged by Earle. No edition, published during his life-time, bears his name. Edward Blount's name, on the other hand, stood out prominent in the Dedication, and to Blount, before very long, the Characters were ascribed. In the library of Durham Cathedral there is a small manuscript volume containing forty-six of the Characters, copied, according to the colophon, in 1627, the year before the publication of the first edition. An entry in another hand at the top of the first page assigns the work to 'Edw. Blount, Author,' and this error is naturally repeated in the printed catalogue. Langbaine, who, as the son of a former provost of Queen's College, might have been

¹ Osborne, *Advice to a Son*, edited by Judge Parry, p. 19. The details of the archbishop's vigorous similitude are given in a note, p. 137.

expected to know better, gave currency to the mistake in print. In his *Dramatic Poets* (1691) he calls Blount 'a gentleman who has made himself known to the world by several pieces of his own writing, as *Horae Subsecivae*, his *Microcosmography*, &c.¹' A century later Earle was restored to his rights. In the Advertisement to the edition which was published at Salisbury in 1786, the anonymous editor says that he has 'from very good authority lately discovered that these Characters (hitherto known only under the title of Blount's) were actually drawn by the able pencil of John Earle.'

III.

THE TITLE OF THE BOOK.

'It is a kind of policy in these days to prefix a phantastical title to a book which is to be sold,' says Burton, apologising to the Reader for 'the title and inscription' of the *Anatomy of Melancholy*. Whether the responsibility for the choice of the name *Microcosmography* rests with Earle or with Blount it is impossible to say. That the 'phantastical title' helped to sell the book in the seventeenth century is likely enough. That it stands in the way of its sale now is certain. 'Tis a Gargantuan word, 'too great for any mouth of this age's size.' Nor would the general reader be easily persuaded that a title so severely scientific was followed by a number of vivacious little sketches with which the tedium of a railway-journey might be well beguiled.

The conception of man as a microcosm, or world in miniature²,—an epitome of the macrocosm or great world, the universe,—is a commonplace with writers of Earle's period. Though Shakespeare uses the word *microcosm* only once, he

¹ Quoted in Bliss's note, p. ix.

² *Μικρόκοσμος*, 'a little world,' from *μικρός*, 'small,' *κόσμος*, 'world.'

several times employs its equivalent 'a little world,' or 'a little kingdom,' as a designation of man¹.

Bacon, writing in 1605, says—

'The ancient opinion that man was *microcosmus*, an abstract or model of the world, hath been fantastically strained by Paracelsus and the alchemists, as if there were to be found in man's body certain correspondences and parallels, which should have respect to all varieties of things, as stars, planets, minerals, which are extant in the great world. But thus much is evidently true, that of all substances which nature hath produced, man's body is the most extremely compounded².'

And Sir Thomas Browne, in 1642,—

'To call ourselves a Microcosm, or little World, I thought it only a pleasant trope of Rhetorick, till my neer judgement and second thoughts told me there was a real truth therein. For first we are a rude mass, and in the rank of creatures which onely are, and have a dull kind of being, not yet priviledged with life, or preferred to sense or reason; next we live the life of Plants, the life of Animals, the life of Men, and at last the life of Spirits, running on in one mysterious nature those five kinds of existences, which comprehend the creatures, not onely of the World, but of the Universe³.'

Since, then, the Microcosm is the little world of man, the term 'Microcosmography' will signify the description of man as a little world,—an appropriate title for Earle's volume in which some of the chief varieties of human character are delineated. There was nothing original however in the use of the name, for Helkiah Crooke, a physician of repute, had published in 1615 a compilation on Anatomy, called 'Microcosmographia, or a description of the Body of Man⁴.'

¹ 'The map of my microcosm,' *Coriolanus*, II. i. 68; 'this little world of man,' *Lear*, III. i. 10; 'this little world,' *Richard II.*, v. v. 9; 'this little kingdom man,' ² *Henry IV.*, IV. iii. 118; 'like to a little kingdom,' *Julius Caesar*, II. i. 68.

² *Advancement of Learning*, II. x. § 2, quoted in the note to Shakespeare's *Richard II.*, p. 152 in the Clarendon Press edition.

³ *Religio Medici*, p. 50.

⁴ Within the space of eighteen years, three very diverse works were written by Earle's contemporaries and entitled *Microcosmus*: viz.

(1) 'Microcosmus, or the History of Man, Relating the Wonders

IV.

THE CHARACTERS.

Some of Earle's essays are studies of intrinsic character : others are descriptive of men engaged in particular occupations. To the former class, for example, belong the sketches of A Flatterer, An Insolent Man, A Coward : to the latter class, those of A Surgeon, A Constable, A Cook. Four papers describe not persons but places,—A Tavern, A Bowl Alley, Paul's Walk, and A Prison. In the present edition an attempt has been made for the first time to arrange the Characters with some regard to logical sequence. Studies of Man at three important stages of his career stand first,—A Child, A Young Man and A Good Old Man. Studies strictly ethical come next, followed by about an equal number which deal with men who occupy specific positions in life, and the four topical sketches are placed at the end. The essays contained within the two main classes fall, for the most part, into well-marked groups. Thus, the Plausible Man, the Complimental Man, the Flatterer and the Partial Man are of close kin and deserve to be placed in juxtaposition. The Conceited Man, the Forward Man, the Meddling Man, the Blunt Man, and the Insolent Man form another family party. The She Precise Hypocrite has points of affinity with the Young Raw Preacher. The Profane Man goes hand in hand with the Sceptic in Religion. The Mere Young Gentleman of the University naturally has the University Dun at his heels. Those three Bohemians, the Pot of his Generation, Vanities in his Degeneration, Necessity of his Regeneration,' by Samuel Purchas, 1619.

(2) 'Microcosmos, a little description of the Great World,' a geographical treatise by Peter Heylin, 1622. Heylin's monument in Westminster Abbey has a Latin inscription written by Earle.

(3) 'Microcosmus: a moral maske,' by Thomas Nabbes, 1637.

Poet, the Player, and the Poor Fiddler, are united in the fellowship of Art.

Similarity is one principle to guide us in determining the order : Contrast is the other. Thus the Partial Man is followed by The Detractor, The Vulgar-spirited Man by The High-spirited Man, The Coward by The Rash Man, The Young Raw Preacher by The Grave Divine. Excessive subtlety of classification would be out of keeping with the nature of Earle's work. His papers are popular, not scientific, and if the order is such as allows them to be read without a constant sense of dislocation, nothing more systematic need be aimed at. The Essay on Acquaintance does not in strictness fall under either of our main categories, but *genera non sunt multiplicanda præter necessitatem*.

The Characters differ widely in their interest. Some subjects are dismissed in a very perfunctory fashion. Earle says but little, for instance, about a Baker, a Trumpeter, or a Tobacco-seller. It may be urged that there is really very little to say. But then he is nearly as brief in dealing with the Attorney and the Surgeon, and concerning these professional gentlemen he might surely have said a good deal. We must bear in mind that, when his sketches were written, he was under thirty years of age and his experience of the world had been small. He had hardly ceased to be a boy when he was elected to a fellowship at Merton, and the normal course of his life as a college don brought him in contact neither with the many-headed multitude nor with the polished horde Society, but with men of scholarly tastes like his own. Of the Shark, the Idle Gallant, and the Gull Citizen his information must have been gained at second hand. But when he depicts his types from what he has seen for himself, the portraits are admirable. The Characters of The Young Raw Preacher and The Grave Divine, The Down-right Scholar and The Pretender to Learning, The Old College Butler and The University Dun are drawn by one who knew the originals well.

Times have changed since Earle's day and many of the Characters are out of date. The Young Raw Preacher no

longer 'has a jest in lavender for Bellarmine,' or spits in the pulpit 'with a very good grace.' The Down-right Scholar is welcomed in 'Madame's' drawing-room and can 'talk idly enough to bear her company.' The Pretender to Learning seldom drags Tacitus or Seneca into the conversation, and if he 'comes to sermons,' it is not 'that he may talk of Austin' afterwards. The Old College Butler has ceased to puzzle freshmen 'with strange language of cues and cees and some broken Latin which he has learnt at his bin,' and undergraduates 'choose their rooms' now-a-days with other objects than to 'avoid the surprisals' of a dun. But the Flatterer and the Detractor, the Meddling Man and the Insolent Man, the Too Idly Reserved Man and the High-spirited Man are characters not of an age but for all time. We meet them to-day as Aristotle and Theophrastus met them in Athens a couple of thousand years before Earle put their likenesses in his portrait-gallery. Their externals may vary, but their motives, sentiments, modes of thought,—what La Bruyère speaks of as *les replis du cœur et tout l'intérieur de l'homme*,—the essential elements of each man's personality, remain the same. These ethical studies proper in Earle's collection apply to men independently of time or place, and possess an interest which will endure until human nature undergoes some fundamental change. In the studies of particular types which have become obsolete since Earle wrote, our interest is rather historical or antiquarian. Yet many of these latter sketches contain strokes of humour which give permanence to what would otherwise be ephemeral. Aubrey complains that the writers of his own day 'reflect so much upon particular persons and coxcombities that twenty years hence they will not be understood,' while of Shakespeare, on the contrary, he says that 'his comedies will remain wit as long as the English tongue is understood, for that he handles *mores hominum*.' In dealing with men who follow special callings, Earle is often entitled to Aubrey's commendation for 'handling *mores hominum*.'

Character-sketches were coming into fashion in England

when Earle's volume appeared. This particular field of literary activity is a small one and during the seventeenth century it was cultivated by many. Crop succeeded crop till the soil was exhausted. People asked for something fresher in style, for something which touched life at more points, and the Essayists of Anne's reign gave it them. The business of Character-sketching, when it had almost ceased to be a going concern, was taken over by the novelist, who indeed possesses exceptional advantages for carrying it on. For in a novel there is ample space in which to describe, not merely the condition of a character at a fixed point of time, but also its modification under a course of appropriate experiences extending through years. In a novel, again, the characters reveal themselves by what they say and do, or, if the process of development seems occasionally obscure, the novelist comes to the front and unfolds the true inwardness of his creations, as a professor lectures upon his pathological specimens. The novelist has a large canvas on which to paint the pageant of a life. The writer of Character-sketches presents us with a *genre* picture in a small frame. The novelist may fail as a delineator of character, and yet may attract readers by his skill in devising plots, or the moral purpose of his story, or the charm of his style. He has several strings to his bow. The writer of Character-sketches has but one.

If any one considers it an easy matter to write Character-sketches well, we would say to him,—‘Make the attempt. Select a subject. The Selfish Man will serve for the purpose. He is virgin soil. Neither Theophrastus, nor Hall, nor Overbury, nor Earle has dealt with him. Perhaps they avoided him as too much in evidence, too familiar, too commonplace. Each of us numbers selfish men amongst his acquaintance. Sum up your experience and present us with the type. Perhaps you propose to describe the peculiarities of some pre-eminently selfish man of your circle. But this is photographing an individual, not depicting a type. A photograph is of no use for our purpose. When you show us the photograph, we shall complain that it does not resemble the selfish men whom we

know,—that the selfish men of our acquaintance have traits indeed quite inconsistent with the portrait. You try again, this time collecting common features from the selfish men whom you have met, and we pronounce your figure to be a philosophical abstraction, lacking life, colour, individuality. Assuredly that line of literature is not an easy one, which many have essayed but in which few have succeeded, for successful writers of Character-sketches can be counted on one's fingers.'

What, then, are the requisites of success?

In the first place, the writer must be a good observer. In watching the human comedy he must be always on the alert to catch impressions, and in order to register his impressions with accuracy he must be free from personal bias,—‘disinterested yet taking an interest in everything,’ as Sainte-Beuve said of Joubert. In the second place, he must be something of a philosopher, shrewd in perceiving the connexion between men's conduct and their moral characters, skilful in abstracting the essential features which are common to several individuals, and capable of forming a general conception which is applicable to the class. In the third place, he must have the artist's faculty of translating abstract formulas into picturesque realities, so that when, as a psychologist, he has arrived at the general conception of a character, he may give it concrete embodiment in a living type. And lastly, if he means his work to be read, he must invest it with literary grace.

All these qualifications Earle brings to his task, and in addition he brings the gift of Humour. He has a keen eye for the ludicrous, but his laughter is never savage. With most forms of human existence he shows a touch of sympathy. The genuine humourist always has a soft heart: there is tenderness in his raillery. If he moves us to smiles one moment, he affects us by his pathos the next. What a charming passage that is in Earle's character of *A Child*,—‘His father hath writ him as his own little story, wherein he reads those days of his life that he cannot remember, and sighs to see what innocence he has out-lived.’ We might search in vain for a remark of this sort in Swift.

The spectator, who surveys his fellow men in order to portray their types, must of course paint their blemishes. It is the business of the *censor morum* to be critical. But criticism is most effective when it is done with geniality. One soon wearies of the satirist's lash. Most writers of Character-sketches now-a-days make the mistake of being vitriolic. Their cynicism would tell better if it were tempered with kindness. Possibly their error arises from the fact that, while professing to depict a type, they are really paying off a grudge by caricaturing an individual. Now from personalities of this sort, Earle, so far as we can judge, is free. He obtrudes upon us neither the personality of other people nor his own. The pronoun 'I' occurs very rarely in his pages. Readers in the seventeenth century seem not to have shared our modern taste which finds entertainment in an author's gossip about himself. That a writer of Reminiscences should bring himself upon the stage is fitting enough, is indeed inevitable, but the essayist's habit of thrusting his *ego* upon us is simply indecent. In rare cases the personality is interesting and the revelation welcome. Commonly the personality is insipid and the revelation an impertinence. But although Earle says nothing explicitly of his likes and dislikes, we can form a plausible conjecture what they were. Puritanism was not to his taste. The Characters of The Young Raw Preacher and The She Precise Hypocrite are as amusing as any in the collection, but perhaps they are a little bitter. And was it quite fair to imply that The Mere Gull Citizen sat under a Puritan divine? For the worldlings of fashion and for those who ministered to their pleasures he shows scant regard. He anatomizes A Gallant and A Country Knight without remorse and refuses to take The Player seriously. Inns of Court men, led captains, toadies and tuft-hunters he abhors. A dozen years of academic retirement had given him a love for plain living and high thinking, and he properly resents any mark of disrespect shown to the Scholar. Not that he is blind to the Scholar's shortcomings, but he points them out apologetically. The Down-right Scholar, says Earle, 'is exceedingly censured of the Inns a Court men, for

that heinous vice being out of fashion : he has not put on the quaint garb of the age, which is now become a man's Total.' Is it rash to fancy that these remarks may have been suggested by criticisms passed on the author's own attire? for Clarendon tells us that 'no man was more negligent in his dress and habit' than Earle.

In the Introduction to his edition of Bacon's *Essays*, Mr Reynolds has spoken of 'Bacon's way of putting forward a subject, of interesting the reader about it, and then at last of waving it away as undeserving notice after all.' A similar abruptness of conclusion is to be observed in several of Earle's Characters, but with Earle it is designed as a humorous surprise, an intentional bathos. 'Next Sunday you shall have him again,' he says of the Young Raw Preacher, after settling him for life in the bonds of wedlock and with preferment worth thirty pounds a year. The She Precise Hypocrite is dismissed with the words, 'But I am weary of her,'—The Carrier with the words, 'But let him pass.' The description of The Poor Fiddler's career concludes with the statement, 'The rest of him is drunk and in the stocks.' Of The Formal Man we are told, 'When he is gone, there wants one, and there's an end.' The trick of style is hackneyed now, but in Earle it was fresh.

Earle is witty as well as humorous. His pages abound in felicities of diction, unostentatiously introduced and left to hit or miss the mark according as the reader is quick or slow of apprehension. Earle is not the man to jest in italics. Occasionally he ventures on a pun, but then it is a good pun. Witticisms of this sort naturally suffer by transplantation, but Earle's suffer less than many, because they contain more than a merely verbal quibble. Take the following as samples :—The Young Man 'because he would not lose his time, spends it.' The Scholar 'ascends a horse somewhat sinisterly though not on the left side.' The Alderman is to be considered 'not as a body but a corporation.' A Tavern 'is a degree, or, if you will, a pair of stairs above an ale-house.' 'The face of the Law makes the Church-Papist wear the mask of the Gospel.' The Young Raw Preacher's 'action is all passion.' Paul's Walk 'is

used for a church of these two only, sharks and cutpurses : the one comes thither to fast, the other to prey¹.’ The man who refuses to be tickled with verbal pleasantries of this sort must be austere and hard to please. Shakespeare’s efforts seldom reach so high a level. From the conceits of Donne and his followers,—the quaint analogies, metaphysical subtleties and far-fetched illustrations of the coming Fantastic School of writers,—Earle kept himself singularly free.

Earle would have put forward no claim to the title of philosophical moralist. He has no theory of human nature to propound. His book is a medley of scraps thrown together at random, not a systematic treatise developed according to a plan. For this we may feel grateful. There is something rigid and arbitrary about philosophical systems. Ideas have to be dressed in the same uniform. Moreover, philosophical systems have a way of becoming obsolete.

Whether or not he could have combined his fragmentary observations into an organic whole and added one more ethical system to the world’s stock of philosophies, it is impossible to say. That his isolated remarks are often extremely acute admits of no doubt. Fine and striking generalisations are frequently made by philosophers about men’s characters ; true ones, rarely. How striking and yet how true is Earle’s statement respecting the judgment which is passed by well-to-do neighbours on the Poor Man who fails to hide his vices ! ‘It is thought a kind of impudence in him to be vicious, and a presumption above his fortune.’ Companionship amongst the inmates of a Prison, says Earle, consists ‘in vying of complaints and the causes they have to rail on fortune, and there is a great deal of good fellowship in this.’ The Mere Formal Man ‘apprehends a jest by seeing men smile, and laughs orderly himself when it comes to his turn.’ The She Precise Hypocrite ‘thinks she performs all her duty to God in hearing, and shows the fruits of it in talking....She doubts of the Virgin

¹ From the version which is given in the Durham MS. This passage is omitted from the printed editions.

Mary's salvation, but knows her own place in heaven as perfectly as the pew she has a key to.' The Weak Man 'will promise the same thing to twenty and, rather than deny one, break with all.' The Blunt Man 'is generally honest but more generally thought so.' If the quality of Bluntness belongs to him by nature, he is not likely to be a bad man, 'but the counterfeit is most dangerous, since he is disguised in a humour that professes not to disguise.' The Young Man in his impetuosity 'offers you his blood to-day in kindness and is ready to take yours to-morrow.' The Plain Country Fellow is never troubled about death, 'and if he get in but his harvest before, let it come when it will he cares not.' The Down-right Scholar 'names this word College too often, and his discourse beats too much on the University.' Of a Child we read that 'the elder he grows he is a stair lower from God, and like his first father much worse in his breeches.' The difficulty is to know when to stop quoting.

A well-marked feature in Earle's Characters is their brevity. He seldom exceeds the limits of a page. But then how many points he makes on a page! And having once made them he leaves them. He never takes a point, repeats it in paraphrase, embellishes it with illustrations, and works it up till it fills a paragraph. Read the character of A. Flatterer. It contains about a dozen sentences. But every sentence shows the Flatterer in a new aspect, and on reaching the end we should find it difficult to add a trait which Earle had omitted from his sketch.

The brevity which belongs to each Character as a whole appears in the different clauses of which it is composed. Earle's concise sentences with their counterpoised and contrasted parts often rise to epigrams. Take this, for example, of the Young Raw Preacher: 'He preaches but once a year though twice on Sundays, for the stuff is still the same, only the dressing a little altered': or this, of the Antiquary: 'He is of our religion because we say it is most ancient, and yet a broken statue would almost make him an idolater.' The wife of the Church-papist is more zealous in the faith than her husband, and

therefore more costly : accordingly 'he bates her in tires what she stands him in religion.' The Shark 'offers you a pottle of sack out of his joy to see you, and in requital of this courtesy you can do no less than pay for it.' The Young Man 'scorns and fears and yet hopes for old age, but dare not imagine it with wrinkles.' The Cathedral Choristers 'are distinguished for their noises much like Bells, for they make not a Concert but a Peal.' The Weak Man is 'one whom Nature huddled up in haste and left his best part unfinished....His friendship commonly is begun in a supper and lost in lending money.' The 'conclusion' of the World's Wise Man is 'one of these two,—either a great man or hanged.' The dying Attorney feels secure for doomsday, 'for he hopes he has a trick to reverse judgment.'

Earle's style is usually clear. His sentences never ramble on into a labyrinth of subordinate clauses, like the appalling sentence of one-hundred-and-forty words which occupies three-fourths of Blount's Dedication. A certain uniformity of construction was an almost inevitable result of the uniformity with which the subject-matter is treated. Earle has his favourite type of sentence, and his series of balanced clauses sometimes become monotonous.

Any difficulties which the reader may find in the interpretation of Earle's language are in most cases due, not to the construction, but to the vocabulary or the idiom. Not that Earle introduces many obsolete words, but he frequently employs common words in senses which are now obsolete. His demonstrative pronouns are sometimes loosely used, but both in this respect and as regards his constructions, Earle, compared with Clarendon, is a marvel of lucidity. Readers who are interested in noting the deviations of Earle's language in form or idiom from our modern usages, will find the points of difference summarized in the Appendix.

V.

SOME OTHER WRITERS OF CHARACTERS.

Modern writers of Character-sketches may claim Theophrastus, pupil of Aristotle, as the founder of their school. Theophrastus, who died at an advanced age in B.C. 284, was the author of thirty 'Characters' which have come down to us. Scholars are divided in opinion respecting the form in which these Characters originally appeared. Some hold that they are extracts from a larger treatise on ethics: others that they constituted an independent work. Professor Jebb suggests as a likely hypothesis that Theophrastus composed from time to time, for his own amusement and for that of his friends, a number of short sketches, and that different collections of these pieces were made after his death. For our present purpose it is immaterial which of these theories we adopt. So far as the *Microcosmography* is concerned, more importance attaches to the fact that the publication, in 1592, of Casaubon's Latin version of Theophrastus's Characters gave stimulus and direction to a form of literature which became extremely popular during the seventeenth century¹.

The Characters of Theophrastus describe 'man as man,' not men as occupying some particular station or following some particular calling. Thus, to mention only those subjects which have been handled also by Earle, we have The Flatterer, The Complaisant Man, The Officious Man, The Reckless Man, The Distrustful Man, The Penurious Man, The Coward, but not The Soldier, The Sailor, The Sophist, or The Shopkeeper.

¹ Professor Jebb's edition of the *Characters of Theophrastus* contains an admirable English translation and an Introduction abounding in suggestive remarks. Many things which are said briefly in the present section of this book are said much better and with fuller detail in that part of Dr Jebb's Introduction which deals with 'Theophrastus and some of his Imitators.'

It is worth noting that in the earliest English book of Characters quoted in Dr Bliss's list, *A Caveat for commen Cursetors vulgarely called Vagabones*, written by Thomas Harman and published in 1567,—twenty-five years before Casaubon's Latin translation made Theophrastus accessible to ordinary readers,—the sketches represent exclusively certain narrowly-restricted types. There is no portrait of the Untruthful Man or of the Dishonest Man, but specific varieties of liars and swindlers are depicted in profusion. The following are some of Harman's rascals:—A Ruffler (a cheating bully), A Upright-man (a thorough-paced thief), A Hoker or Angglear (a shoplifter), A Prygger of Prauncers (a horse-stealer), A Pallyarde (a vagabond who lies upon straw), A Abraham man (a Bedlam beggar), A Whipjacke (a beggar, dressed up as a sailor, with a forged licence), A Counterfeit Crank (a beggar who shams illness), A Dommerar (a man who pretends to be dumb), A Kynchen Co (a youngster in course of training as a thief).

In our next book of Characters (1608), written, when he was thirty-four years of age, by Joseph Hall, who afterwards became Bishop of Norwich, the influence of Theophrastus is apparent. Hall indeed avows in the Proem that he is 'following that ancient 'Master of Morality,' and Professor Jebb has quoted passages from Hall which are clearly borrowed from the Greek original. Hall's little book is called *Characterisms of Vertues and Vices*. It contains eleven Characters of Virtues and fifteen Characters of Vices. Of the six-and-twenty Characters, all but one deal with man as man. The solitary exception is the essay on The Good Magistrate, in which are exhibited the qualities of an official who performs his duties well.

One must reluctantly confess that Hall's Characters of Virtues make dreary reading. The first requisite of literature of this sort is that it should be entertaining, and in describing people of blameless morals Hall is not entertaining. We ask to be amused with little comedies in which men's follies and foibles are humorously treated, and Hall gives us panegyrics suitable to a funeral sermon.

Take, for example, the following passage from Hall's account of The Faithful Man :

His eyes have no other objects, but absent and invisible; which they see so clearly, as that to them sense is blind: that, which is present, they see not; if I may not rather say that what is past or future is present to them. Herein he exceeds all others, that to him nothing is impossible, nothing difficult; whether to bear or undertake. He walks every day with his Maker, and talks with him familiarly; and lives ever in heaven; and sees all earthly things beneath him. When he goes in, to converse with God, he wears not his own clothes, but takes them still out of the rich wardrobe of his Redeemer; and then dare boldly press in and challenge a blessing. The celestial spirits do not scorn his company; yea, his service. He deals in these worldly affairs as a stranger, and hath his heart ever at home. Without a written warrant, he dare do nothing; and with it, anything. His war is perpetual, without truce and without intermission, and his victory certain. He meets with the infernal powers and tramples them under feet. The shield, that he ever bears before him, can neither be missed nor pierced: if his hand be wounded, yet his heart is safe. He is often tripped, seldom foiled; and if sometimes foiled, never vanquished. He hath white hands, and a clean soul, fit to lodge God in; all the rooms whereof are set apart for his Holiness. Iniquity hath oft called at the door and craved entertainment, but with a repulse: or if sin, of force, will be his tenant, his lord he cannot.

These sentiments are true and edifying, but their proper place is the pulpit. We finish the chapter with a yawn and say to ourselves, as Earle says of the Young Raw Preacher, 'Next Sunday we shall have him again.'

But when we come to the Vices, the case is different, and Hall was conscious of the difference. 'The fashions of some evils,' he says, 'are, beside the odiousness, ridiculous; which to repeat is to seem bitterly merry. I abhor to make sport with wickedness, and forbid any laughter here, but of disdain.' Certainly wickedness is not a subject for laughter, disdainful or otherwise. *Risu inepto res ineptior nulla est.* But then Horace, in language too familiar for quotation, tells us that ridicule is in many cases more effective than severity. The Busybody,

the Malecontent, the Vainglorious Man, and indeed most of Hall's vicious characters, may be dealt with playfully without impropriety, and Hall so deals with them. In his Slothful Man the humour is pushed to the verge of exaggeration. His Flatterer is in a happier style, and his Vainglorious Man has several touches which Thackeray need not have been ashamed to own. These sketches contain matter for laughter, genial rather than disdainful, but at any rate matter for laughter, and we may be thankful for that.

Hall's work is frequently marred by far-fetched illustrations which fail to illustrate. To tell us that the Malecontent is 'a querulous cur whom no horse can pass by without barking at' is well enough, though the form of expression is a little obscure, but to add, 'yea, in the deep silence of night the very moonshine openeth his clamorous mouth; he is the wheel of a well-couched firework that flies out on all sides not without scorching itself,' serves only to bewilder us with fantastic brilliance. How much more effective than these splendours of fireworks and moonshine is the simple language of the sentence which follows: 'Every ear was long ago weary of him, and *he is now almost weary of himself.*' The decorative style of writing is neither instructive nor amusing, and a little of it goes a long way.

In justice to Hall we must remember that he was only adopting one of the mannerisms of his age. Popular taste in the seventeenth century admired these conceits, and writers racked their imaginations to discover new ones. But popular taste changes, and the demand for conceits ceased long ago. Authors of our own day avoid the riotous use of their imaginative faculties. What some of them are disposed to strain is not their illustrations but the meanings of their words. By way of rejoinder to our adverse criticisms, Hall might fairly retort, 'It is true that I called The Hypocrite "a rotten stick in a dark night, a poppy in a corn-field, and an ill-tempered candle with a great snuff." People thought it witty in my time to use these similitudes. But then I never talked of "a disastrous fatality" when I meant "a bad accident," or of "a manifest ineptitude" when I meant "a plain absurdity." I never said "phenomenal"

for "remarkable," or "transpire" for "happen," or "initiate" for "begin," or "virile" for "strong." The vices of style among us later Elizabethans arose from the excessive vigour of our intellects: the vices of you later Victorians are due to your decrepitude.' Perhaps Hall would come off not altogether second best from the encounter. Doubtless most ages have their mannerisms, and most mannerisms are bad. But whether bad or good they become obsolete and endanger a man's chances of literary immortality.

Sir Thomas Overbury's *Wife now a Widow, whereunto are added many witty Characters*, was published in 1614 and ran through many editions¹. Overbury, who was a man of good family, graduated at Oxford and entered at the Middle Temple. He attached himself to Robert Carr (subsequently created Viscount Rochester and Earl of Somerset), became popular at court, and in 1608, at the age of twenty-seven, received the honour of knighthood. The story of his imprisonment in the Tower and of his ghastly death by poisoning, in 1613, at the instigation of the Countess of Essex, may be read in any history of James I.'s reign.

Of the eighty sketches printed in Overbury's collection, much the greater portion describe persons engaged in special walks of life. Not more than a dozen are concerned with man simply as a moral agent. Overbury's pages are full of animation. His sentences are short and incisive, and every sentence makes a point. The reader who ventures to skip will certainly miss some witty strokes through his impatience. But only a few Characters should be read at a time, for Overbury's very smartness grows wearisome. He paints the outsides of things with brilliant effect, but he is deficient in the keenness and subtlety shown by Earle in penetrating beneath the surfaces of men and throwing light upon the springs of their actions. And as a rule he is deficient in sympathy. Both Earle and Overbury have described An Old Man. Observe the difference in their

¹ Dr Rimbault enumerates eighteen editions during the years 1614 to 1664.

treatment. In Overbury's eyes an Old Man is 'a thing that has been a man' once, but has now degenerated into a garrulous, wrinkled, coughing, drivelling wreck. To Earle a good Old Man is 'the best antiquity,' which we may admire without fear of error. People look upon him as a common father, and on old age itself, for his sake, as a reverend thing. They sorrow for him when he dies and keep his memory fresh in their hearts. Certainly the Character is not one of Earle's masterpieces. There is more kindness of heart than strength of hand in the workmanship. But how amiably he makes the best of those same traits which Overbury enumerates with annoyance and disgust! According to the pious opinion of Earle, the Old Man 'has some old stories to confirm what he says, and makes them better in the telling : yet is not troublesome neither with the same tale again, but remembers with them how oft he has told them.' 'Old men are to be known blindfolded,' says Overbury, 'for their talk is as terrible as their resemblance.' Each writer notes the Old Man's proneness to pose as *laudator temporis acti*. 'You must pardon him,' pleads Earle : 'those things are follies to him now that were wisdom then : yet he makes us of that opinion too when we see him and conjecture those times by so good a relic.' There is nothing of the melting mood about Overbury. 'Old men,' he says, 'praise their own times as vehemently as if they would sell them.'

Yet Overbury could write in a sympathetic strain, when he was willing to sacrifice some of his excessive cleverness. Mark the difference in his sketches of An Ordinary Widow and A Virtuous Widow. The Ordinary Widow is described in epigrams dropped from a pen dipped in gall. 'The end of her husband begins in tears, and the end of her tears begins in a husband.' The Virtuous Widow meets with generous appreciation. Through the Characters also of The Good Wife, A Noble Spirit, A retired House-Keeper, A Worthy Commander in the Wars, The Franklin and The Milkmaid, there runs a vein of unalloyed geniality.

Overbury's experience as a man about town gave him a wider knowledge of the world than Earle acquired as an Oxford

don. When Overbury drew Courtiers and Roaring Boys and Devilish Usurers, he was drawing from the life. Compare his estimate of An Actor,—almost high enough to satisfy those who tread the boards to-day,—with Earle's contemptuous account of A Player. The fact is, Overbury and Earle had different ideals. For Overbury the university was not the centre of the world. At the time of Overbury's death, Earle was still a school-boy, 'fumbling with his points,' but could Overbury have met him ten years later, it is to be feared that Earle would have passed, in the judgment of his fashionable rival, for nothing better than that miserable creature, a Mere Scholar. 'A mere scholar,' says Overbury, 'is an intelligible ass ; *a silly fellow in black* that speaks sentences more familiarly than sense. The antiquity of his University is his creed, and the excellency of his College (though but for a match at football) an article of his faith. University jests are his universal discourse, and his news the demeanour of the proctors.' One thinks of Crump of St Boniface in Thackeray's chapter on University Snobs. And how would Earle have classed Overbury? Probably as an Idle Gallant, 'born and shaped for his clothes,' 'furnished with his jests, as some wanderer with Sermons, some three for all congregations, one especially against the scholar, a man to him much ridiculous, whom he knows by no other definition but *silly fellow in black*.' Is it possible that Overbury's sneer still rankled in Earle's gentle heart? At any rate Earle never forgives the Inns of Court man his arrogant airs towards 'the Scholar.' Now Overbury looks down from a sublime height on both Inns of Court men and Scholars. They were poor specimens of mankind in the eyes of one who frequented the society of dukes and princes. The Inns of Court man, he says, 'is as far behind a courtier in his fashion as a scholar is behind him.'

We have dealt with Hall and Overbury at considerable length because they were the most important of Earle's fore-runners in this department of literature. Nicholas Breton's *Characters upon Essays, Moral and Divine* (1615) and *The Good and the Bad* (1616) present the two features which are conspicuous in Hall's writings,—the preaching of an excellent

morality and a fondness for conceits. But Breton is a livelier writer than Hall and deserves to be better known.

A detailed criticism of Earle's successors would fill a volume and the volume would be a dull one. There were authors in plenty to raise the flower, when all had got the seed. Saltonstall, Wortley, Cleveland, Flecknoe,—we must pass them by, in the company of many more whom it is needless to name. But Samuel Butler is a writer of a different calibre. His *Characters*, one-hundred-and-twenty in number, posthumously published in 1759, abound in strokes of shrewdness, sarcasm and wit, such as one expects from the author of the best burlesque poem in the language. Some of the pieces are elaborate essays. 'A Modern Politician' occupies nearly twenty pages. Butler often borrows from Earle, but the vein of rollicking humour is his own. Read the following fragments from the sketch of 'A Small Poet,'—a 'Minor Poet' as we invidiously call him to-day :

He sets up haberdasher of small poetry, with a very small stock and no credit . . . He is always talking of wit, as those that have bad voices are always singing out of tune, and those that cannot play delight to fumble on instruments. . . . If he understands Latin or Greek, he ranks himself among the learned, despises the ignorant, talks criticisms out of Scaliger, and sets up his rest wholly upon pedantry. But if he be not so well qualified, he cries down all learning as pedantic, disclaims study, and professes to write with as great facility as if his Muse was sliding down Parnassus . . . He is like an Italian thief, that never robs but he murders, to prevent discovery; so sure is he to cry down the man from whom he purloins, that his petty larceny of wit may pass unsuspected . . . When he writes he commonly steers the sense of his lines by the rhyme that is at the end of them, as butchers do calves by the tail . . . There was one that lined a hat-case with a paper of Benlowe's poetry: Prynne bought it by chance and put a new demicastor into it. The first time he wore it he felt only a singing in his head, which within two days turned to a vertigo. He was let blood in the ear by one of the State physicians and recovered; but before he went abroad he wrote a poem of rocks and seas, in a style so proper and natural that it was hard to determine which was rugged.

The story of the hat-case is an anticipation of the manner of Swift and not unworthy of that master hand.

We opened this section with Theophrastus : let us close it with La Bruyère. 'S'il est vrai,' says a French critic, 'que Théophraste ait, pour ainsi dire, créé La Bruyère, il faut convenir que c'est là sa plus belle gloire et son plus bel ouvrage.' The first edition of La Bruyère's *Caractères* appeared in 1688 and the book rapidly became popular. In comparing him with Theophrastus, Overbury, or Earle, we must remember that his scheme was different from theirs. Sainte-Beuve may have discovered more of an architectural design in the *Caractères* than La Bruyère was conscious of when he wrote them. Critics sometimes show their acumen in this way. Warburton detected in the propositions of the *Essay on Criticism* a logical sequence which must have astonished Pope. La Bruyère says of himself that he proceeds *sans beaucoup de méthode*, and writers in the *Mercurie Galant* make his want of plan a reproach. 'Call this a book because it is stitched together in a cover!' they exclaimed. 'Ce n'est qu'un amas de pièces détachées.' Still, there is some method in La Bruyère's work, though not enough perhaps to entitle him to a place in the ranks of moral philosophers. Now in Theophrastus, Overbury and Earle the subjects follow one another without any method at all.

La Bruyère differs in another respect from former writers of Characters. He satirises individuals. The outside public were amused and dove-cotes were fluttered in high places, when Keys to the Characters came out. The author denied the accuracy of the applications without convincing anybody. Modern editions continue to identify the portraits with their originals. The invective against William the Third towards the close of the chapter *Des Jugements* would be more becoming in a political pamphleteer.

Like Thackeray, La Bruyère has the art of telling an anecdote to illustrate a character. Take the following sketch of Arrias, who sets up for a universal genius :

Arrias a tout lu, a tout vu, il veut le persuader ainsi; c'est un homme universel, et il se donne pour tel; il aime mieux mentir que de se taire ou de paraître ignorer quelque chose. On parle à la table d'un grand d'une cour du Nord: il prend la parole et l'ôte à ceux qui allaient dire ce qu'ils en savent; il s'oriente dans cette région lointaine comme s'il en était originaire; il discourt des mœurs de cette cour, des femmes du pays, de ses lois et de ses coutumes; il récite des historiettes qui y sont arrivées; il les trouve plaisantes et il en rit le premier jusqu'à éclater. Quelqu'un se hasarde de le contredire et lui prouve nettement qu'il dit des choses qui ne sont pas vraies. Arrias ne se trouble point, prend feu au contraire contre l'interrupteur: 'Je n'avance, lui dit-il, je ne raconte rien que je ne sache d'original; je l'ai appris de Sethon, ambassadeur de France dans cette cour, revenu à Paris depuis quelques jours, que je connais familièrement, que j'ai fort interrogé, et qui ne m'a caché aucune circonstance.' Il reprenait le fil de sa narration avec plus de confiance qu'il ne l'avait commencée, lorsque l'un des conviés lui dit: 'C'est Sethon à qui vous parlez, lui-même, et qui arrive de son ambassade¹.'

La Bruyère's standard of style was a high one. 'Entre toutes les différentes expressions qui peuvent rendre une seule de nos pensées,' he says, 'il n'y en a qu'une qui soit la bonne.' If the right expression does not suggest itself, it must be searched for till it is found. Critics have complained that his sentences lack the charm of spontaneity, that they give us the impression of artificiality and elaboration. On a question of this sort no one but a Frenchman is likely to have an opinion worth consideration. Those who are not Frenchmen can recognise the felicity without detecting the effort.

Another illustration of La Bruyère's style shall bring this section to an end. Both Earle and he have dealt with The Poor Man. Earle describes the behaviour which the Poor Man meets with: La Bruyère describes how the Poor Man behaves. The pictures are drawn from different standpoints, but each picture is excellent in its way.

Phédon a les yeux creux, le teint échauffé, le corps sec et le visage maigre: il dort peu, et d'un sommeil fort léger; il est abstrait, rêveur,

¹ Chap. v. *De la Société et de la Conversation*.

et il a, avec de l'esprit, l'air d'un stupide : il oublie de dire ce qu'il sait, ou de parler d'événements qui lui sont connus : et s'il le fait quelquefois, il s'en tire mal ; il croit peser à ceux à qui il parle ; il conte brièvement, mais froidement : il ne se fait pas écouter, il ne fait point rire. Il applaudit, il sourit à ce que les autres lui disent, il est de leur avis ; il court, il vole pour leur rendre de petits services ; il est complaisant, flatteur, empressé. Il est mystérieux sur ses affaires, quelquefois menteur ; il est superstitieux, scrupuleux, timide. Il marche doucement et légèrement, il semble craindre de fouler la terre ; il marche les yeux baissés, et il n'ose les lever sur ceux qui passent. Il n'est jamais du nombre de ceux qui forment un cercle pour discourir ; il se met derrière celui qui parle, recueille furtivement ce qui se dit, et il se retire si on le regarde. Il n'occupe point de lieu, il ne tient point de place ; il va les épaules serrées, le chapeau abaissé sur ses yeux pour n'être point vu ; il se replie et se renferme dans son manteau ; il n'y a point de rues ni de galeries si embarrassées et si remplies de monde, où il ne trouve moyen de passer sans effort, et de se couler sans être aperçu. Si on le prie de s'asseoir, il se met à peine sur le bord d'un siège ; il parle bas dans la conversation, et il articule mal ; libre néanmoins sur les affaires publiques, chagrin contre le siècle, médiocrement prévenu des ministres et du ministère. Il n'ouvre la bouche que pour répondre ; il tousse, il se mouche sous son chapeau ; il crache presque sur soi, et il attend qu'il soit seul pour éternuer, ou, si cela lui arrive, c'est à l'insu de la compagnie ; il n'en coûte à personne ni salut ni compliment. Il est pauvre¹.

There is a wealth of detail here which Dickens would hardly surpass. If La Bruyère is a disciple of Theophrastus, we must admit that the disciple has beaten the master on his own ground.

¹ Chap. VI. *Des Biens de Fortune*.

Micro-cosmographie
OR,
A PIECE OF
THE WORLD
DISCOVERED;
IN ESSAYES AND
CHARACTERS.

The fixth Edition, augmented.

LONDON,
Printed by *E. A.* for *Robert Allot*, and are to
bee sold at his shop in *Pauls Church-yard*
at the signe of the Beare. 1633.



TO
THE READER.

I HAVE (for once) adventur'd to play the mid-wife's part, helping to bring forth these Infants into the world, which the Father would have smothered : who having left them lapt up in loose Sheets, as soone as his Fancy was delivered of them ;—written especially for his private recreation, to passe away the time in the Country, and by the forcible request of Friends drawne from him ; Yet passing severally from hand to hand in written Copies, grew at length to be a pretty number in a little Volume : and among so many sundry dispersed Transcripts, some very imperfect and surreptitious had like to have past the Presse, if the Author had not used speedy meanes of prevention :—When, perceiving the hazzard he ranne to bee wrong'd, was unwillingly willing to let them passe as now they appeare to the World. If any faults have escap't the Presse (as few Bookes can bee printed without), impose them not on the Author, I intreat Thee ; but rather impute them to mine and the Printer's oversight, who seriously promise, on the Re-impression hereof, by greater care and diligence, for this our former default, to make Thee ample satisfaction. In the mean while, I remaine,

Thine,

ED. BLOUNT.

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Micro-cosmographie

OR,

A Piece of the WORLD

Characteriz'd.

I. *A Child*

IS a Man in a smal Letter, yet the best Copy of Adam before hee tasted of Eve or the Apple; and hee is happy, whose small practice in¹ the world can onely write his Character. Hee is nature's fresh picture newly drawne in Oyle, which time and much handling dimmes and defaces. 5 His soule is yet a white paper unscribled with observations of the world, wherewith at length it becomes a blurr'd Note-booke. He is purely² happy, because he knowes no evill, nor hath made meanes by sinne to be acquainted with misery. He arrives not at the mischief of being wise, nor endures 10 evils to come by foreseeing them. He kisses and loves all, and when the smart of the rod is past, smiles on his beater. Nature and his Parents alike dandle him, and tice him on with a bait of Sugar to a draught of Worme-wood. He playes yet, like a young Prentice the first day, and is not 15

come to his taske of melancholy. All the language he speakes yet is Teares, and they serve him well enough to expresse his necessity. His hardest labour is his tongue, as if he were loth to use so deceitfull an Organ; and he
 20 is best company with it when hee can but prattle. Wee laugh at his foolish sports, but his game is our earnest: and his Drums, Rattles, and Hobby-horses, but the Emblems, and mocking of men's businesse. His father hath writ him as his owne little story, wherein hee reads those dayes of his life
 25 that hee cannot remember; and sighes to see what innocence he has out-liv'd. The elder he growes, hee is a staire lower from God; and like his first father much worse in his breeches. He is the Christian's example, and the old man's relapse: The one imitates his purenesse, and the other falls
 30 into his simplicitie. Could hee put off his body with his little Coate, he had got eternitie without a burthen, and exchang'd but one Heaven for another.

¹ experience of

² completely

2. *A Young Man.*

HEE is now out of Nature's protection, though not yet able to guide himselfe: But left loose to the World and Fortune, from which the weaknesse of his Childhood preserv'd him: and now his strength exposes him. He is indeed just
 5 of age to be miserable, yet in his owne conceit¹ first beginnes to be happy; and he is happier in this imagination, and his misery not felt is lesse. He sees yet but the outside of the World and Men, and conceives them according to their appearing glisten, and out of this ignorance beleeves them.
 10 He pursues all vanities for happinesse, and enjoyes them

best in this fancy. His reason serves not to curbe, but understand his appetite, and prosecute the motions thereof² with a more eager earnestnes. Himselfe is his owne temptation, and needs not Satan, and the World will come hereafter. Hee leaves repentance for gray haire, and performes 15 it in being covetous. He is mingled with the vices of the age as the fashion and custome, with which he longs to bee acquainted; and sinnes to better his understanding. He conceives his Youth as the season of his Lust, and the houre wherein hee ought to bee bad: and because he would not 20 lose his time, spends it. He distasts³ Religion as a sad thing, and is sixe yeeres elder for a thought of Heaven. Hee scornes and feares, and yet hopes for old age, but dare not imagine it with wrinkles. Hee loves and hates with the same inflammation⁴: and when the heat is over, is coole 25 alike to friends and enemies. His friendship is seldom so stedfast, but that lust, drinke, or anger may overturne it. He offers you his blood to day in kindnesse, and is ready to take yours to morrow. He does seldome any thing which hee wishes not to doe againe, and is onely wise after a mis- 30 fortune. Hee suffers much for his knowledge, and a great deale of folly it is makes him a wise man. He is free from many Vices, by being not grown to the performance, and is onely more vertuous out of weaknesse. Every action is his danger, and every man his ambush. Hee is a Shippe with- 35 out Pilot or Tackling, and onely good fortune may steere him. If he scape this age, hee has scap't a Tempest, and may live to be a Man.

¹ imagination² and to follow its promptings³ dislikes⁴ ardour

3. *A Good Old Man*

Is the best Antiquity, and which we may with least vanity¹ admire. One whom Time hath beene thus long a working, and like Winter fruit ripen'd when others are shaken downe. He hath taken out as many lessons of the
5 world, as dayes, and learn't the best thing in it, the vanity of it. Hee lookes o're his former life as a danger well past, and would not hazard himselfe to begin againe. His lust was long broken before his body, yet he is glad this temptation is broke too, and that he is fortified from it by this
10 weakenesse. The next doore of death sads him not, but hee expects² it calmly as his turne in Nature: and feares more his recoyling backe to childishnes then dust. All men looke on him as a common Father, and on old age, for his sake, as a reverent thing. His very presence and face
15 puts vice out of countenance, and makes it an indecorum in a vicious man. He practises his experience on youth without the harshnesse of reproofe, and in his counsell his good company. Hee has some old stories still of his owne seeing to confirme what he sayes, and makes them better in the
20 telling; yet is not troublesome neither with the same tale againe, but remembers with them, how oft he has told them. His old sayings and moralls seeme proper to his beard: and the poetry of Cato does well out of his mouth, and he speakes it as if hee were the Author. Hee is not apt to
25 put the boy on a yonger man, nor the foole on a Boy³, but can distinguish gravity from a sowre looke, and the lesse testy he is, the more regarded. You must pardon him if he like his own times better then these, because those things are follies to him now that were wisdomes then: yet he
30 makes us of that opinion too, when we see him, and conjecture those times by so good a Relicke. He is a man

capable of a dearnesse with⁴ the youngest men ; yet he not youthfuller for them, but they older for him ; and no man credits more⁵ his acquaintance. He goes away at last too soone whensoever, with all men's sorrow but his owne, and 35 his memory is fresh, when it is twice as old.

¹ illusion

were a fool

² awaits

⁴ who can feel a fondness for

³ to treat the younger man as if he were a boy, or the boy as if he

⁵ reflects more credit on

4. *A Stayed¹ Man*

Is a man : [One that has taken order with himselfe, and sets a rule to those lawlesnesses within him : Whose life is distinct and in Method², and his Actions as it were cast up³ before. Not loos'd into the World's vanities, but gathered up and contracted in his station. Not scatter'd into many 5 pieces of businesses, but that one course hee takes, goes through with. A man firme and standing⁴ in his purposes, nor heav'd off with each winde and passion] : That squares his expence to his Coffers, and makes the Totall first, and then the Items. One that thinks what hee does, and does 10 what he sayes, and foresees⁵ what hee may doe, before he purposes. One whose *If I can* is more then another's assurance, and his doubtfull tale before some men's protestations : That is confident of nothing in futurity, yet his conjectures oft true Prophetesies : That makes a pause still 15 betwixt his eare and beleefe, and is not too hasty to say after others. One whose Tongue is strung up like a Clocke til the time, and then strikes, and sayes much when hee talkes little : That can see the Truth betwixt two wranglers, and sees them agree even in that they fall out upon : That 20 speakes no Rebellion in a bravery⁶ or talkes bigge from the spirit of Sacke. A man coole and temperate in his passions,

not easily betrai'd by his choller : That vies not oath with
 oath, nor heate with heat, but replies calmly to an angry
 25 man, and is too hard for him too : That can come fairely off
 from Captaines' companies, and neither drinke nor quarrell.
 One whom no ill⁷ hunting sends home discontented, and
 makes him sweare at his dogs and family. One not hasty
 to pursue the new Fashion, nor yet affectedly true to his old
 30 round Breeches ; But gravely handsome, and to his place⁸,
 which suites him better then his Taylor : Active in the
 World without disquiet, and carefull without misery⁹ ; yet
 neither ingulft in his pleasures, nor a seeker of businesse, but
 has his houre for both. A man that seldome laughs
 35 violently, but his mirth is a cheerefull looke : Of a compos'd
 and settled countenance, not set, nor much alterable with
 sadnesse or joy. He affects¹⁰ nothing so wholly, that he must
 bee a miserable man when he loses it : but forethinks what
 will come hereafter, and spares Fortune his thanks and
 40 curses. One that loves his credit, not this word Reputation ;
 yet can save both without a Duell : whose entertainements
 to greater men are respectfull, not complementary¹¹, and to
 his friends plaine, not rude. A good Husband, Father,
 Master : that is without doting, pampring, familiarity. A
 45 man well poys'd¹² in all humours, in whom Nature shewd
 most Geometry¹³, and hee has not spoyl'd the Worke. A man
 of more wisdomed then wittinesse, and braine then fancy ; and
 abler to¹⁴ any thing then to make Verses.

¹ sedate² definite and methodical³ calculated⁴ steadfast⁵ considers beforehand⁶ out of bravado⁷ unsuccessful⁸ But dressed well and quietly
and in keeping with his position⁹ cautious without making him-

self unhappy

¹⁰ desires¹¹ whose behaviour to greater
men springs from genuine regard,
not from mere compliment¹² balanced¹³ whom Nature made after the
best pattern¹⁴ better fitted for

5. *A Contemplative Man*

Is a Scholer in this great University the World ; and the same, his Booke and Study. Hee cloysters not his Meditations in the narrow darkenesse of a Roome, but sends them abroad with his Eyes, and his Braine travels with his Feet. He lookes upon Man from a high Tower, and sees him 5 trulyer at this distance in his Infirmities and poorenesse. He scornes to mixe himselfe in men's actions, as he would to act upon a Stage ; but sits aloft on the Scaffold¹ a censuring Spectator. Hee will not lose his time by being busie, nor make so poore a use of the world as to hug and embrace 10 it. Nature admits him as a partaker of her Sports, and askes his approbation as it were of her owne Workes and variety. Hee comes not in Company, because hee would not be solitary, but findes Discourse enough with himselfe, and his owne thoughts are his excellent play-fellowes. Hee lookes 15 not upon a thing as a yawning² Stranger at novelties : but his search is more mysterious and inward, and hee spels Heaven out of earth. He knits his observations together, and makes a Ladder of them all to climbe to God. He is free from vice, because he has no occasion to imploy it, and 20 is above those ends that make men wicked. He has learnt all can heere^a bee taught him, and comes now to Heaven to see more.

¹ in the gallery² gaping6. *Acquaintance*

Is the first draught¹ of a friend, whom wee must lay downe oft thus, as the foule coppy, before we can write him perfit² and true ; for from hence, as from a probation, men

take a degree in our respect, till at last they wholly possesse
5 us. For acquaintance is the herd, and friendship the
paire chosen out of it; by which at last wee begin to im-
propriate³, and enclose to our selves, what before lay in
common with others. And commonly where it growes not
up to this, it falls as low as may be: and no poorer relation
10 then old acquaintance, of whom we aske onely how they
doe for fashion sake, and care not. The ordinary use of
acquaintance is but somewhat a more boldnesse of society⁴,
a sharing of talke, newes, drinke, mirth, together: but
sorrow is the right of a friend, as a thing nearer our heart,
15 and to be deliver'd with it. Nothing easier then to create
Acquaintance: the meere being in company once, does it;
whereas friendship is ingendred by a more inward mixture⁵,
and coupling together: when we are acquainted not with
their vertues onely, but their faults too, their passions, their
20 feares, their shame, and are bold on both sides to make
their discovery. * * * Some men are familiar with all, and
those commonly friends to none: for friendship is a
sullener⁶ thing, as a contracter and taker up of our affec-
tions to some few, and suffers them not loosly to be scatter'd
25 on all men. The poorest tye of acquaintance is that of
place and Country; which are shifted as the place, and
mist but while the fancy of that continues. These are onely
then gladdest of other, when they meet in some forraign
region, where the encompassing of strangers unites them
30 closer, till at last they get new⁷, and throw off one another.
Men of parts and eminency, as their acquaintance is more
sought for, so they are generally more staunch⁸ of it, not out
of pride onely, but feare to let too many in too neer them:
for it is with men as with pictures, the best show better a
35 far off and at distance; and the closer you come to them,
the coarser they are. The best judgement of a man is

taken from his Acquaintance; for friends and enemies are both partiall⁹; whereas these see him truest, because calmeliest, and are no way so engag'd¹⁰ to lye for him. And men that grow strange after acquaintance, seldome peece 40 together¹¹ againe, as those that have tasted meat and dislike it, out of a mutuall experience dis-rellishing one another.

- ¹ rough sketch
² perfect
³ appropriate
⁴ to get rid to some extent of
 shyness in society
⁵ a closer connexion

- ⁶ a more solitary
⁷ *i.e.* new acquaintances
⁸ more chary
⁹ biased
¹⁰ under an obligation
¹¹ reunite

7. *A Plausible Man*

Is one that would faine run an even path in the world, and jutt against no man. His endeavour is not to offend, and his ayme the generall opinion. His conversation is a kinde of continued Complement, and his life a practice of manners. The relation hee beares to others, a kinde of 5 fashionable respect, not friendship, but friendlines, which is equall to all and generall, and his kindnesses seldome exceed courtesies. Hee loves not deeper mutualities¹, because he would not take sides, nor hazard himselfe on displeasures, which he principally avoids. At your first 10 acquaintance with him he is exceeding kinde and friendly, and at your twentieth meeting after but friendly still. He has an excellent command over his patience and tongue, especially the last, which hee accommodates alwaies to the times and persons, and speakes seldome what is sincere, 15 but what is civill. He is one that uses² all companies, drinckes all healths, and is reasonable coole in all Religions. He considers who are friends to the company, and speakes

well where hee is sure to heare of it againe. He can listen
 20 to a foolish discourse with an applausive attention, and
 conceale his Laughter at Non-sense. Silly men much
 honour and esteeme him, because by his faire reasoning
 with them as with men of understanding, he puts them into
 an erroneous opinion of themselves, and makes them for-
 25 warder heereafter to their owne discovery. Hee is one
 rather well thought on then belov'd, and that love he has,
 is more of whole companies together then any one in
 particular. Men gratifie him notwithstanding with a good
 report, and what-ever vices he has besides, yet having no
 30 enemies, he is sure to be an honest fellow.

¹ closer intimacies

² frequents

8. *A meere Complementall Man*

Is one to be held off still at the same distance you are
 now ; for you shall have him but thus, and if you enter on
 him further, you lose him. Methinkes Virgil well expresses
 him in those well-behav'd ghosts that Æneas mette with,
 5 that were friends to talke with, and men to looke on, but if
 hee graspt them, but ayre. He is one that lyes kindly to
 you, and for good fashion sake, and 'tis discourtesie in you
 to beleeeve him. His words are but so many fine phrases
 set together, which serve equally for all men and are equally
 10 to no purpose. Each fresh encounter with a man puts him
 to the same part againe, and he goes over to you what hee
 said to him was last with him. Hee kisses your hands as
 hee kist his before, and *is your servant to bee commanded*,
 but you shall¹ entreat of him nothing. His proffers are

universall and generall with exceptions against all par- 15
 ticulars; hee will doe any thing for you: but if you urge
 him to this, hee cannot, or to that, he is engag'd: but hee
 will doe any thing. Promises he accounts but a kind of
 mannerly words, and in the expectation of your manners
 not to exact them; if you doe, he wonders at your ill 20
 breeding, that cannot distinguish betwixt what is spoken
 and what is meant. No man gives better satisfaction at
 the first, and comes off more with the Elogie² of a kinde
 Gentleman, till you know him better, and then you know
 him for nothing. And commonly those most raile at him, 25
 that have before most commended him. The best is, hee
 coozens³ you in a faire⁴ manner, and abuses⁵ you with great
 respect.

¹ must² eulogy³ cheats⁴ gracious⁵ wrongs

9. *A Flatterer*

Is the picture of a friend, and as pictures flatter many
 times, so hee oft shewes fairer then the true substance:
 His looke, conversation, company, and all the outward-
 nesse of friendship, more pleasing by odds, for a true
 friend dare take the liberty to bee sometimes offensive, 5
 whereas he is a great deale more cowardly, and will not let
 the least hold goe, for feare of losing you. Your meere
 sowre looke affrights him, and makes him doubt his casheer-
 ing¹. And this is one sure marke of him, that he is never
 first angry, but ready, though upon his owne wrong², to 10
 make satisfaction. Therefore hee is never yok't with a
 poore man or any that stands on the lower ground, but³
 whose fortunes may tempt his paines⁴ to deceive him.

Him hee learns first, and learns well, and growes per-
 15 fitter⁵ in his humours then himselfe, and by this doore
 enters upon his Soule: of which hee is able at last to take
 the very print and marke, and fashion his own by it like a
 false key to open all your secrets. All his affections jumpe
 even⁶ with yours: hee is beforehand with your thoughts,
 20 and able to suggest them unto you. He will commend to
 you first, what hee knowes you like, and has alwayes some
 absurd story or other of your enemy, and then wonders
 how your two opinions should jumpe⁶ in that man. Hee
 will aske your counsell sometimes as a man of deepe judge-
 25 ment, and has a secret of purpose⁷ to disclose you, and
 whatsoever you say, is perswaded. He listens to your
 words with great attention, and sometimes wil object that⁸
 you may confute him, and then protests hee never heard so
 much before. A piece of witte bursts him with an over-
 30 flowing laughter, and hee remembers it for you to⁹ all com-
 panies, and laughs againe in the telling. He is one never
 chides you but for your vertues, as, *You are too good, too*
honest, too religious; when his chiding may seeme but the
 earnestest commendation, and yet would faine chide you
 35 out of them too: for your vice is the thing he has use of,
 and wherein you may best use him, and hee is never more
 active then in the worst diligences. Thus at last he pos-
 sesses¹⁰ you from your selfe, and then expects but¹¹ his hire
 to betray you. And it is a happinesse not to discover
 40 him; for as long as you are happy, you shall not.

¹ makes him fear his discharge

² even though himself aggrieved

³ *sc.* associates with one

⁴ may make it worth the flat-
 terer's trouble

⁵ more perfect

⁶ coincide

⁷ purposely

⁸ will raise an objection in order
 that

⁹ in

¹⁰ steals

¹¹ waits only for

10. *A Partiall Man*

Is the opposite extreme to a Defamer, for the one speakes ill falsely, and the other well, and both slander the truth. Hee is one that is still weighing men in the scale of Comparisons, and puts his affection in the one ballance, and that swayes. His friend alwayes shall doe best, and you 5 shal rarely heare good of his enemy. Hee considers first the man, and then the thing, and restraines all merit to what they deserve of him. Commendations hee esteemes not the debt of Worth, but the requitall of kindnesse: and if you aske his reason, shewes his interest and tells you how much 10 he is beholding¹ to that Man. Hee is one that ties his judgement to the Wheele of Fortune, and they determine² giddily both alike. He preferres England before other countries, because he was borne there, and Oxford before other Universities, because hee was brought up there, and the 15 best Scholler there is one of his owne Colledge, and the best Scholler there is one of his friends. Hee is a great favourer of great persons, and his argument is still³ that which should be Antecedent⁴, as he is in high place, therefore vertuous, he is prefer'd, therefore worthy. Never aske his opinion, for 20 you shall heare but his faction⁵, and he is indifferent in nothing but Conscience. Men esteeme him for this a zealous affectionate⁶, but they mistake him many times, for he does it but to bee esteem'd so. Of all men he is worst to write an Historie, for hee will praise a Sejanus or Tiberius, 25 and for some pettie respect⁷ of his, all posterity shall bee cozen'd⁸.

¹ beholden, indebted² reach a conclusion³ his conclusion is always⁴ the premiss⁵ what party he belongs to⁶ partisan⁷ partiality⁸ misled

II. *A Detractor*

Is one of a more cunning and active envie, wherewith he gnaws not foolishly himselfe, but throwes it abroad and would have it blister others. He is commonly some weak-parted fellow, and worse minded, yet is strangely ambitious
5 to match others, not by mounting¹ their worth, but bringing them downe with his Tongue to his owne poorenesse. Hee is indeed like the red Dragon that pursued the woman, for when hee cannot overreach another, hee opens his mouth and throwes a flood after to drowne him. You cannot anger
10 him worse then to do well, and hee hates you more bitterly for this, then if you had cheated him of his patrimony with your owne discredit. He is alwayes slighting the generall opinion, and wondring why such and such men should bee applauded. Commend a good Divine, he cryes *Postilling*²;
15 a Philologer, *Pedantry*; a Poet, *Ryming*; a Schoole-man, *dull wrangling*; a sharpe conceit, *Boy-ishnesse*; an honest Man, *Plausibility*. Hee comes to publike things not to learne, but to catch³, and if there bee but one solœcisme, that's all hee carries away. Hee lookes on all things with a prepared
20 sowrenesse, and is still furnisht with a *Pish* before hand, or some musty proverbe that disrelishes all things whatsoever. If the feare of the company make him second a commendation, it is like a Law-writ, alwayes with a clause of exception, or to smoothe the way to some greater scandall⁴. He will
25 grant you something, and bate more; and this bating shal in conclusion take away all hee granted. His speech concludes still with an *Oh but*, and *I could wish one thing amended*; and this one thing shal be enough to deface all his former commendations. Hee will bee very inward⁵
30 with a man to fish some bad out of him, and make his

slanders hereafter more authenticke, when it is said *A friend reported it*. Hee will inveigle you to naughtinesse to get your good name into his clutches, and make you drunk to shew you reeling. He passes the more plausibly because all men have a smatch of⁶ his humour, and it is thought freenes³⁵ which is malice⁷. If he can say nothing of a man, hee will seeme to speake riddles, as if he could tel strange stories if he would: and when he has rackt his invention to the uttermost, hee ends: *But I wish him well, and therefore must hold my peace*. He is alwayes listning and enquiring⁴⁰ after men, and suffers not a cloake to passe by him un-examin'd. In briefe, hee is one that has lost all good himselfe, and is loth to finde it in another.

¹ by raising himself to² Commentaries³ to find fault⁴ more serious aspersion⁵ intimate⁶ come in for a taste of⁷ what is really malice is put down to candour

12. *A Discontented Man*

Is one that is falne out with the world, and will bee revenged on himselfe. Fortune has deny'd him in something, and hee now takes pet, and will bee miserable in spite. The roote of his disease is a selfe-humouring pride, and an accustom'd tendernes¹, not to bee crost in his fancy: and⁵ the occasions commonly one of these three, a hard Father, a peevish Wench, or his ambition thwarted. Hee considered not the nature of the world till he felt it, and all blowes fall on him heavier, because they light not first on his expectation². Hee has now forgone all but his pride,¹⁰ and is yet vaine glorious in the ostentation of his melancholy. His composure of himself³ is a studied carelesnesse with his

armes a-crosse, and a neglected hanging of his head and
 cloake, and hee is as great an enemy to an hat-band, as
 15 Fortune. He quarrels at the time⁴, and up-starts, and sighs
 at the neglect of men of Parts, that is, such as himselfe. His
 life is a perpetuall Satyre⁵, and hee is still girding⁶ the age's
 vanity; when this very anger shewes he too much esteemes
 it. Hee is much displeas'd to see men merry, and wonders
 20 what they can finde to laugh at. Hee never drawes his
 owne lips higher then a smile, and frownes wrinkle him
 before forty. Hee at the last fals into that deadly melan-
 choly to bee a bitter hater of men, and is the most apt
 Companion for any mischief. Hee is the sparke that
 25 kindles the Commonwealth, and the bellows himselfe to
 blow it: and if hee turne any thing, it is commonly one of
 these, either Friar, Traytor, or Mad-man.

¹ a habitual touchiness² because they were unforeseen³ attitude⁴ He finds fault with the age⁵ invective⁶ he is always sneering at

13. *An Affected Man*

Is an extraordinary man in ordinary things. One that
 would goe a straine beyond himselfe, and is taken in it¹. A
 man that over-does all things with great solemnity of cir-
 cumstance; and whereas with more negligence he might
 5 passe better, makes himselfe, with a great deale of endeavour,
 ridiculous. The fancy of some odde quaintnesses have put
 him cleane beside his Nature: he cannot bee that hee
 would, and hath lost what he was. He is one must be
 point-blank in every trifle, as if his credit and opinion² hung
 10 upon it: the very space of his armes in an imbrace studied

before, and premeditated ; and the figure³ of his countenance, of a fortnight's contriving. Hee will not curse you without booke, and *extempore*, but in some choise way, and perhaps as some Great man curses. Every action of his cries, *Doe yee marke mee?* and men doe marke him, how absurd he is. 15 For affectation is the most betraying humour : and nothing that puzzles a man lesse to find out then this. All the actions of his life are like so many things bodg'd in⁴ without any naturall cadence or connexion at all. You shall tracke him all thorow like a Schoole-boye's Theame, one piece 20 from one author, and this from another, and joyne all in this generall, that they are none of his owne : You shall observe his mouth not made for that tone, nor his face for that simper : And it is his lucke that his finest things most mis-become him. If he affect the Gentleman, as the humour 25 most commonly lyes that way, not the least *puntilio*⁵ of a fine man, but hee is strict in to a haire, even to their very negligences which he cons as rules : He will not carry a knife with him to wound reputation, and pay⁶ double a reckoning rather then ignobly question it. And he is full of 30 this *Ignobly* and *Nobly* and *Gentilely*⁷, and this meere feare to trespasse against the *Gentill*⁸ way putts him out most of al. It is a humor runs thorow many things besides, but is an ilfavoured ostentation in all, and thrives not. And the best use of such men is, they are good parts in a play. 35

¹ A man who likes to exaggerate his natural behaviour and is found out when he does so

² reputation

³ expression

⁴ patched together

⁵ point of etiquette

⁶ *i.e.* he will pay

⁷ 'As befits a man of birth'

⁸ well-bred

14. *A Self-conceited Man*

Is one that knowes himselfe so wel that he does not know himselfe. Two *Excellent well-dones* have undone him¹; and he is guilty of it, that first commended him to madnesse². Hee is now become his owne booke, which he
5 poares on continually, yet like a truant-reader skips over the harsh places, and surveyes onely that which is pleasant. In the speculation³ of his owne good parts, his eyes, like a drunkard's, see all double, and his fancy, like an old man's spectacles, make a great letter in a small print. He imagines
10 every place where hee comes his Theater, and not a looke stirring, but his spectator⁴; and conceives men's thoughts to bee very idle, that is, onely busie about him. His walke is still in the fashion of a March, and, like his opinion, unaccompanied, with his eyes most fixt upon his owne person,
15 or on others with reflection to himselfe. If he have done any thing that has past with applause, hee is alwayes re-acting it alone, and conceits⁵ the extasie his hearers were in at every period. His discourse is all positions⁶, and definitive decrees, with *Thus it must be*, and *Thus it is*, and hee
20 will not humble his authority to prove it. His Tenent is alwayes singular⁷, and a-loofe from the vulgar as he can, from which you must not hope to wrest him. He has an excellent humour for an Hèretique, and in these days made the first Arminian. He prefers Ramus before Aristotle, and
25 Paracelsus before Galen, and whosoever with most Paradox is commended, and Lipsius his hopping stile before either Tully or Quintilian. He much pitties the world, that has no more insight in⁸ his parts, when he is too well discovered⁹, even to this very thought. A flatterer is a dunce to him, for

he can tell him nothing but what hee knowes before ; and ³⁰
yet he loves him too, because he is like himselfe. Men
are mercifull to him, and let him alone, for if he bee once
driven from his humour, he is like two inward¹⁰ friends fallen
out ; His owne bitter enemy and discontent presently makes
a murther. In summe, he is a bladder blown up with ³⁵
winde, which the least flaw crushes to nothing.

¹ Two expressions of approval
have been his ruin

² first turned his head with
words of praise

³ contemplation

⁴ and every eye directed towards
himself

⁵ pictures in his fancy

⁶ dogmatic assertions

⁷ His opinions are always pe-
culiar to himself

⁸ into

⁹ whereas the world knows him
only too well

¹⁰ intimate

15. *A Bold Forward Man*

Is a lustie fellow in a crowd, that's beholding¹ more to
his elbow then his leggs, for he does not goe, but thrusts
well². Hee is a good shuffler in the world, wherein he is so
oft putting forth³, that at length he puts on⁴. He can doe
something, but dare doe much more, and is like a desperate ⁵
soldier, who will assault any thing where hee is sure not to
enter.] He is not so well opinion'd of himselfe, as indus-
trious to make other⁵ ; and thinkes no vice so prejudiciall as
blushing. Hee is still citing for himselfe, that a candle
should not be hid under a bushell ; and for his part, he will ¹⁰
be sure not to hide his, though his candle be but a snuffe⁶ or
Rush-candle. These few good parts he has, he is no niggard
in displaying, and is like some needy flanting⁷ Gold-smith,
nothing in the inner roome, but all on the cup-boord⁸. If hee
bee a scholler, he has commonly stept into the Pulpit before ¹⁵

a degree ; yet into that too before he deserv'd it. Hee never
 deferres St Marie's beyond his regencie, and his next Sermon
 is at Paul's Crosse, and that printed. He loves publike
 things alive⁹ : and for any solemne entertainment he will
 20 find a mouth, find a speech who will. He is greedy of great
 acquaintance and many, and thinkes it no small advancement
 to rise to bee known. He is one that has all the great
 names at Court at his fingers' ends, and their lodgings, and
 with a sawcy *My Lord* will salute the best of them. His
 25 talke at the table is like Benjamin's messe, five times to his
 part, and no argument shuts him out for a quarrellour¹⁰. Of
 all disgraces he indures not to be *Non-plust*, and had rather
 flye for Sanctuary to *Non-sense*, which few can descry, then
 to nothing which all. His boldnesse is beholden to other
 30 men's modesty, which rescues him many times from a Baffle,
 yet his face is good Armour, and he is dasht out of any thing
 sooner then Countenance. Grosser conceites¹¹ are puzzel'd
 in him for a rare man ; and wiser men, though they know
 him, yet take him in for their pleasure, or as they would do
 35 a Sculler¹² for being next at hand. Thus preferment at last
 stumbles on him because he is still in the way. His Com-
 panions, that flouted him before, now envy him, when they
 see him come ready for Scarlet, whilst themselves lye Musty
 in their old Clothes and Colledges.

¹ indebted² he does not walk forward
himself but shoves others aside³ making professions⁴ puts on the appearance of
what he professes⁵ *i.e.* to make others well-opin-
ioned of him⁶ almost burnt out⁷ pretentious⁸ all in the shop-window⁹ dearly¹⁰ there is no subject about
which he is not ready to dispute¹¹ Dull people¹² a boatman

16. *A Medling Man*

Is one that has nothing to do with his businesse, and yet no man busier then hee, and his businesse is most in his face. He is one thrusts himselfe violently into all imployments, unsent for, un-fee'd, and many times un-thank't, and his part in it is onely an eager bustling, that rather keeps 5 adoe¹ then does any thing. He will take you aside, and question you of your affaire, and listen with both eares, and looke earnestly: and then it is nothing so much yours as his. Hee snatches what you are doing out of your hands, and cries *Give it me*, and does it worse, and layes an engagement 10 upon you² too, and you must thanke him for this paines. Hee layes you downe a hundred wild plots, all impossible things, which you must be ruled by perforce, and hee delivers them with a serious and counselling forehead, and there is a great deale more wisdom in this forehead then his head: 15 He will woo for you, sollicite for you, and woo you to suffer him: and scarce any thing done, wherein his letter, or his journey, or at least himselfe is not seene: if he have no taske in it else, he will raile yet on some side, and is often beaten when he need not. Such men never thorowly weigh 20 any businesse, but are forward onely to shew their zeale, when many times this forwardnesse spoiles it, and then they cry they have done what they can, that is, as much hurt. Wise men still deprecate these men's kindnesses, and are beholding to them rather to let them alone; as being one 25 trouble more in all businesse, and which a man shall be hardest rid of.

¹ is always astir² puts you under an obligation

17. *A Blunt Man*

Is one whose wit is better pointed then his behaviour, and that coarse and impollisht not out of ignorance so much as humour. He is a great enemy to the *fine Gentleman*, and these things of Complement, and hates ceremony in conversation, as the Puritan in Religion. Hee distinguishes not betwixt faire and double-dealing, and suspects all smoothnes for the dresse of knavery. He starts at the encounter of a Salutation as an assault, and beseeches you in choller to forbear your courtesie. He loves not any thing in Discourse
10 that comes before the purpose, and is alwaies suspicious of a Preface. Himselfe falls rudely stil on his matter without any circumstance¹, except he use an old Proverbe for an introduction. He swears olde out-of-date innocent othes, as *by the Masse*, *by our Lady*, and such like, and though
15 there be Lords present, he cryes, *My Masters*. Hee is exceedingly in love with his Humour, which makes him alwayes professe and proclaime it, and you must take what hee sayes patiently, *because he is a plaine man*. His nature is his excuse still, and other men's Tyrant: for he must speake his minde,
20 and that is his worst, and craves your pardon most injuriously² for not pardoning you. His Jests best become him, because they come from him rudely and unaffected: and he has the lucke commonly to have them famous. Hee is one that will doe more then hee will speake, and yet speake
25 more then hee will heare: for though he love to touch³ others, he is touchy himselfe, and seldome to his own abuses⁴ replies but with his Fists. He is as squeazy⁵ of his commendations as his courtesie, and his good word is like an Elogie⁶ in a Satyre. Hee is generally better favour'd then
30 hee favours⁷, as being commonly well expounded⁸ in his

bitternesse, and no man speakes treason more securely. He chides great men with most boldnesse, and is counted for it an honest fellow. Hee is grumbling much in the behalfe of the Commonwealth, and is in prison oft for it with credit. He is generally honest, but more generally thought so, and 35 his downe-rightnesse credits him, as a man not well bended and crookned⁹ to the times. In conclusion, hee is not easily¹⁰ bad, in whom this quality is nature, but the counterfeit is most dangerous, since hee is disguis'd in a humour, that professes not to disguise.

40

- ¹ without beating about the bush
² offensively
³ censure
⁴ to insults directed against him-
 self
⁵ niggardly

- ⁶ eulogy
⁷ treated with more indulgence
 than he shows
⁸ favourably interpreted
⁹ pliant and obsequious
¹⁰ readily

18. *An Insolent Man*

Is a fellow newly great, and newly proud: one that has put himselfe into another face upon his preferment, for his owne was not bred to it. One whom Fortune hath shot up to some Office or Authority; and he shoots up his necke to his fortune, and will not bate you¹ an inch of either. His 5 very countenance and gesture bespeak how much he is, and if you understand him not, he tells you, and concludes every Period with his place, which you must and shall know. He is one that lookes on all men as if he were very angry, but especially on those of his acquaintance, whom hee beats off 10 with a surlier distance, as men apt to mistake him, because they have knowne him. And for this cause he knowes not you, till you have told him your name, *which he thinkes hee has heard, but forgot*, and with much adoe seems to recover.

15 If you have any thing to use him in, you are his vassal for that time, and must give him the patience of² any injury, which hee does only to shew what he may doe. He snaps you up bitterly, because he will be offended, and tels you you are sawcy and troublesome, and sometimes takes your
 20 money in this language. His very Courtesies are intolerable, they are done with such arrogance and imputation³, and he is the onely man you may hate after a good turne, and not bee ungratefull, and men reckon it among their calamities to be beholden unto him. No vice drawes with it a more
 25 general hostility, and makes men readier to search into his faults, and of them⁴, his beginning: And no tale so unlikely but is willingly heard of him, and beleev'd. And commonly such men are of no merit at all: but make out in pride what they want in worth, and fence themselves with a stately
 30 kinde of behaviour from that contempt would pursue them. They are men whose preferment does us a great deale of wrong, and when they are downe, wee may laugh at them, without breach of good Nature.

¹ let you off² and must submit to³ assumption⁴ and amongst them

19. *A Modest Man*

Is a far finer man then he knowes of; one that shewes better to all men then himselfe, and so much the better to al men, as lesse to himselfe: for no quality sets a man off like this, and commends him more against his will: And he can
 5 put up any injury sooner then this, (as he cals it) your Irony. You shall heare him confute his commenders, and giving reasons how much they are mistaken, and is angry almost, if they do not beleeve him. Nothing threatens¹ him

so much as great expectation, which he thinks more prejudiciall then your under-opinion, because it is easier to 10
make that false then this true. He is one that sneaks from
a good action, as one that had pilfered, and dare not justifie
it, and is more blushingly deprehended² in this, then others
in sin. That counts al publike declarings of himselfe but
so many penances before the people, and the more you 15
applaud him, the more you abash him, and he recovers not
his face a moneth after. One that is easie³ to like any thing
of another man's, and thinkes all hee knowes not of him
better then that he knowes. He excuses that to you, which
another would impute⁴, and if you pardon him, is satisfied. 20
One that stands in no opinion because it is his owne, but
suspects it rather, because it is his owne, and is confuted,
and thanks you. Hee sees nothing more willingly then his
errors; and it is his error sometimes to be too soone per-
swaded. He is content to be Auditor, where hee only can 25
speake, and content to goe away, and thinke himselfe
instructed. No man is so weake that he is ashamed to
learne of, and is lesse ashamed to confesse it: and he findes
many times even in the dust, what others overlooke and lose.
Every man's presence is a kinde of bridle to him, to stop the 30
roving of his tongue and passions: and even impudent men
looke for this reverence from him⁵, and distaste⁶ that in him,
which they suffer in themselves, as one in whom vice is
ill-favoured, and shewes more scurvily then another⁷. * * *
And hee is coward to nothing more then an ill tongue, and 35
whosoever dare lye on him⁸ hath power over him, and if you
take him by his looke, he is guilty. The maine ambition of
his life is not to be discredited: and for other things, his
desires are more limited then his fortunes, which he thinks
preferment though never so meane, and that he is to doe 40
something to deserve this. Hee is too tender⁹ to venter on

great places, and would not hurt a dignity to helpe himselfe. If he doe, it was the violence of his friends constrained him, and how hardly soever hee obtaine it, he was harder per-
 45 swaded to seeke it.

¹ terrifies
² found out
³ ready
⁴ set down to your credit
⁵ even shameless men expect him to show a certain regard for them

⁶ dislike
⁷ as one in whom vice looks ugly and appears meaner than it is in others
⁸ tell falsehoods about him
⁹ sensitive

20. *An Ordinairie Honest Fellow*

Is one whom it concerns to be call'd honest, for if he were not this, he were nothing; and yet he is not this neither; But a good dull vicious fellow, that complies well with the deboshments¹ of the time, and is fitt for it: One that
 5 has no good part in him to offend his company, or make him to bee suspected a proud fellow; but is sociably a dunce, and sociably a drinker. That does it faire and above boord without legerdemaine, and neither sharkes² for a cup nor a reckoning: That is kinde o're his beere, and protests he
 10 loves you, and beginnes³ to you againe, and loves you againe. One that quarrells with no man, but for not pledging him, but takes all absurdities, and commits as many, and is no tell-tale next morning though hee remember it. One that
 15 will fight for his friend if hee heare him abused, and his friend commonly is he that is most likely⁴, and hee lifts up many a Jugge in his defence. Hee railes against none but censurers, against whom he thinkes he railes lawfully; and censurers are all those that are better then himselfe. These good properties qualifie him for honesty enough, and raise him
 20 high in the Ale-house commendation, who, if he had any

other good quality, would bee named by that. But now for refuge⁵ he is an honest man, and hereafter a sot: Onely those that commend him, thinke not so, and those that commend him, are honest fellowes.

¹ debauchery, dissipation² sponges, swindles³ makes approaches⁴ best able to take care of himself⁵ as a *pis aller*

21. *A meere Formall Man*

Is somewhat more then the shape¹ of a man, for he has his length, breadth, and colour. When you have seene his outside, you have lookt thorow him, and need imploy your discovery no farther. His reason is meerly example, and his action is not guided by his understanding, but hee sees ⁵ other men doe thus, and he followes them. He is a Negative, for wee cannot call him a wise man, but not a foole; nor an honest man, but not a knave; nor a Protestant, but not a Papist. The chiefe burden of his braine is the carriage of his body and the setting of his face in a good frame: which ¹⁰ hee performes the better, because hee is not disjoynted² with other Meditations. His Religion is a good quiet subject, and he prayes as he sweares, in the Phrase of the Land. He is a faire guest, and a faire inviter, and can excuse his good cheere in the accustomed Apologie³. Hee ¹⁵ has some faculty in mangling of a Rabbet, and the distribution of his morsell to a neighbour trencher. Hee apprehends a jest by seeing men smile, and laughs orderly himselfe, when it comes to his turne. His businesses with his friends are to visit them, and whilst the business is no more, he can per- ²⁰ forme this well enough. His discourse is the newes that he hath gathered in his walke, and for other matters his

discretion is, that hee will onely what he can, that is, say nothing. His life is like one that runnes to the Church-
 25 walke, to take a turne or two, and so passes. He hath staid in the world to fill a number ; and when he is gone, there wants one, and there's an end.

¹ outline² distracted³ can apologise for his fare in the usual terms

22. *A meere Empty Wit*

Is like one that spends on the stocke¹ without any revenues comming in, and will shortly be no wit at al: for learning is the fuell to the fire of wit, which if it wants this feeding, eates out it selfe. A good conceit² or two bates of³
 5 such a man, and makes a sensible weakning in him : and his braine recovers it not a yeere after. The rest of him are bubbles and flashes, darted out on the sudden, which if you take them while they are warme, may be laught at ; if they coole, are nothing. He speakes best on the present apprehension⁴, for Meditation stupifies him, and the more he is in
 10 travell, the lesse he brings forth. His things come off then, as in a nauseating stomacke, where there is nothing to cast up—straines, and convulsions, and some astonishing bumbast, which men onely, till they understand, are scar'd with. A
 15 verse or some such worke he may sometimes get up to, but seldome above the stature of an Epigram, and that with some reliefe out of Martial, which is the ordinary companion of his pocket, and he reades him as he were inspir'd. Such men are commonly the trifling things of the World, good to
 20 make merry the company, and whom only men have to doe withall when⁵ they have nothing to doe, and none are lesse their friends then who are most their company. Here they

vent themselves o're a cup somewhat more lastingly⁶, all their words goe for jests, and all their jests for nothing. They are nimble in the fancy of some ridiculous thing, and ²⁵ reasonable good in the expression. Nothing stops a jest when it's comming, neither friends, nor danger, but it must out howsoever, though their blood come out after, and then they emphatically raile, and are emphatically beaten, and commonly are men reasonable familiar⁷ to this. Briefely ³⁰ they are such whose life is but to laugh, and be laught at: and onely wits in jest, and fooles in earnest.

¹ from his capital

² A *bon mot*

³ takes something out of

⁴ on the spur of the moment

⁵ with whom men have to do only when

⁶ protractedly

⁷ pretty well accustomed

23. *A too idly Reserv'd Man*

Is one that is a foole with discretion: or a strange piece of Politician, that manages the state of himselfe. His Actions are his Privie Counsell, wherein no man must partake beside. He speakes under rule and prescription, and dare not shew his teeth without Machiavell. He ⁵ converses with his neighbours as hee would in Spaine, and feares an inquisitive man as much as the Inquisition. He suspects all questions for examinations, and thinkes you would pick some thing out of him, and avoids you: His brest is like a Gentlewoman's closet, which locks up every ¹⁰ toye or trifle, or some bragging Mounte-banke, that makes every stinking thing a secret. He delivers you common matters with great conjuration of silence, and whispers you in the eare Acts of Parliament. You may as soone wrest a tooth from him as a paper, and whatsoever he reades is ¹⁵

letters. He dares not talke of great men for feare of bad
 Comments, and hee knowes not how his words may bee
 misapplied. Aske his opinion and he tels you his doubt :
 and he never heares any thing more astonishtly then what
 20 hee knowes before. His words are like the Cards at Primi-
 viste, where sixe is eightene, and seven one-and-twenty,
 for they never signifie what they sound ; but if hee tell
 you hee will doe a thing, it is as much as if he swore he
 would not. He is one indeed that takes all men to bee
 25 craftier then they are, and puts himselfe to a great deale of
 affliction to hinder their plots and designes, where they
 meane freely¹. Hee has beene long a Riddle himselfe, but
 at last finds Oedipusses ; for his over-acted dissimulation
 discovers him, and men do with him as they would with
 30 Hebrew letters, spell him backwards, and reade him.

¹ where their intentions are quite straight-forward.

24. *A Weake Man*

Is a child at man's estate ; one whom nature huddled up
 in haste, and left his best part unfinish't. The rest of him
 is growne to bee a man, onely his braine staves behind.
 Hee is one that has not improov'd his first rudiments, nor
 5 attain'd any proficiency by his stay in the world : but wee
 may speake of him yet, as when hee was in the budde, a
 good harmelesse nature, a well meaning mind, and no more.
 It is his misery that he now most wants a Tutor, and is
 too old to have one. He is two steps above a foole, and a
 10 great many mo¹ below a wise-man : yet the foole is oft given
 him², and by those whom hee esteemes most. Some tokens
 of him are : He loves men better upon relation³ then

experience : for he is exceedingly enamour'd of Strangers, and none quicklier a-weary of his friends. Hee charges you at first meeting with all his secrets, and on better acquaintance ¹⁵ growes more reserv'd. Indeed he is one that mistakes much his abusers for friends, and his friends for enemies, and he apprehends your hate in nothing so much as in good counsell. One that is flexible with any thing but reason, and then only perverse ; and you may better intice then ²⁰ perswade him. A servant to every tale and flatterer, and whom the last man still works over. A great affecter of wits and such pretinences ; and his company is costly to him, for he seldom has it but invited. His friendship commonly is begun in a supper, and lost in lending money. The ²⁵ Taverne is a dangerous place to him, for to drinke and to be drunke is with him all one, and his braine is sooner quench'd then his thirst. He is drawn into naughtines with company, but suffers alone, and the Bastard commonly laid to his charge. One that will bee patiently abus'd⁴, and take ex- ³⁰ ceptions a Moneth after when he understands it, and then be abused again into a reconcilment ; and you cannot endeare him more then by coozening him⁵, and it is a temptation to those that would not. One discoverable in all sillinesses to all men but himselfe, and you may take any ³⁵ man's knowledge of him better then his owne. Hee will promise the same thing to twenty, and rather then deny one, breake with all. One that has no power o're himselfe, o're his businesse, o're his friends ; but a prey and pity to all : and if his fortunes once sinke, men quickly cry, Alas, and ⁴⁰ forget him.

¹ more² he is often called a fool³ by repute⁴ will allow himself to be wronged⁵ you cannot win his regard better than by cheating him

25. *The World's Wise Man*

Is an able and sufficient¹ wicked man : it is a prooffe of his sufficiency² that hee is not called wicked, but wise. A man wholly determin'd in³ himselfe and his owne ends ; and his instrument herein, any thing that wil doe it. His friends
5 are a part of his engines⁴, and as they serve to his workes, us'd or laid by. Indeed hee knowes not this thing of friend⁵, but if hee give you the name, it is a signe he has a plot on you. Never more active in his businesses then when they are mixt with some harme to others : and 'tis his best play
10 in this Game to strike off and lie in the place⁶. Successful commonly in these undertakings, because he passes smoothly those rubs⁷ which others stumble at, as Conscience and the like : and gratulates himselfe much in this advantage : Oathes and falshood he counts the neerest way, and loves
15 not by any meanes to goe about⁸. Hee has many fine quips at this folly of plaine dealing, but his *Tush* is greatest at Religion⁹; yet hee uses this too, and Vertue, and good Words, but is lesse dangerously a Devil then a Saint. He ascribes all honesty to an unpractis'dnesse¹⁰ in the World : and
20 Conscience a thing meerely for Children. Hee scornes all that are so silly to trust him, and onely not scornes his enemy¹¹; especially if as bad as himselfe: He feares him as a man well arm'd and provided¹², but sets boldly on good natures, as the most vanquishable. One that seriously
25 admires those worst Princes, as Sforza, Borgia, and Richard the Third : and cals matters of deep villany *things of difficultie*. To whom murders are but *resolute Acts*, and 'Treason *a businesse of great consequence*. One whom two or three Countries make up to this compleatnesse, and he has
30 traveled for the purpose. His deepest indearment¹³ is a

communication of mischief, and then onely you have him fast. His conclusion is commonly one of these two, either a Great Man, or hang'd.

- | | |
|--|--|
| ¹ competent | ⁸ to go round |
| ² ability | ⁹ but religion comes in for his |
| ³ limited to | loudest expressions of scorn |
| ⁴ instruments | ¹⁰ inexperience |
| ⁵ this thing, namely, a friend | ¹¹ and his enemy is the only |
| ⁶ <i>i.e.</i> to oust another man and | person whom he does not scorn |
| take his place | ¹² prepared |
| ⁷ impediments | ¹³ closest bond of affection |

26. *A meere Great Man*

Is so much Heraldrie without honour: himselfe lesse reall than his Title. His vertue is that hee was his Father's son, and all the expectation of him¹ to beget another. A man that lives meerely to preserve another's memorie, and let us know who died so many yeares agoe. One of just as 5 much use as his Images²: onely he differs in this that hee can speake himselfe, and save the fellow of Westminster a labour: and hee remembers nothing better then what was out of his life: His Grandfathers and their acts are his discourse, and he tells them with more glory then they did 10 them, and it is well they did enough, or els he had wanted matter. His other studies are his sports, and those vices that are fit for Great men. Every vanity of his has his officer³, and is a serious imployment for his servants. Hee talkes loud and bauldly and scurvily, as a part of state, and 15 they heare him with reverence. All good qualities are below him, and especially learning, except some parcels⁴ of the Chronicle, and the writing of his name, which hee learnes to write, not to be read. Hee is meerely⁵ of his servants' faction, and their instrument for their friends and enemies, 20

and is alwaies least thank't for his owne courtesies. They that foole him most, doe most with him, and he little thinkes how many laugh at him, barehead⁶. No man is kept in ignorance more of himselfe and men, for he heares nought
 25 but flatterie, and what is fit to bee spoken: truth with so much preface, that it loses it selfe. Thus hee lives till his Tombe be made ready, and is then a grave Statue to posterity.

¹ all that people expect of him is
² the monumental effigies of his
 ancestors
³ its agent

⁴ portions
⁵ entirely
⁶ even when respectfully uncovered

27. *A Vulgar-spirited Man*

Is one of the herd of the World. One that followes meerely the common crye, and makes it louder by one. A man that loves none but who are publikely affected¹, and he will not be wiser then the rest of the Towne. That never
 5 ownes a friend after an ill name, or some generall imputation, though he knowes it most unworthy. That opposes to reason, *Thus men say*, and *Thus most doe*, and *Thus the world goes*, and thinkes this enough to poyse² the other. That worships men in place, and those onely, and thinkes
 10 all a great man speakes, Oracles. Much taken with my Lord's jest, and repeates you it all to a syllable. One that justifies nothing out of fashion, nor any opinion out of the applauded way. That thinkes certainly all Spaniards and Jesuites very villaines, and is still cursing the Pope and
 15 Spinola. One that thinkes the gravest Cassocke the best Scholler: and the best Clothes the finest man. That is taken onely with broad and obscène wit, and hisses any thing too

deepe for him. That cries *Chaucer for his Money* above all our English Poets, because the voice has gone so³, and hee has read none. That is much ravisht with such a Noble 20 man's courtesie, and would venture his life for him, because he put off his Hat. One that is formost still⁴ to kisse the King's hand, and cryes *God blesse his Maiestie* loudest. That rayles on all men condemn'd and out of favour, and the first that sayes *Away with the Traytors*: yet struck with much 25 ruth at Executions, and for pittie to see a man die, could kill the Hangman. That comes to London to see it, and the pretty things in it, and the chiefe cause of his journey the Beares. That measures the happines of the Kingdome by the cheapnes of corne; and conceives no harme of State, 30 but il trading. Within this compasse⁵ too, come those that are too much wedg'd into⁶ the world, and have no lifting thoughts above those things; that call to thrive, to doe well, and preferment only the grace of God⁷. That ayme all Studies at this marke, and shew you poore Schollers 35 as an example to take heed by. That thinke the Prison and want, a Judgement for some sinne, and never like well hereafter of a Jayle-bird. That know no other content but wealth, bravery⁸, and the Towne-pleasures; that thinke all else but idle speculation, and the Philosophers, mad-men. In 40 short, men that are carried away with all outwardnesses, shewes, appearances, the streame, the people; for there is no man of worth but has a piece of singularity, and scornes something.

¹ objects of popular favour

² counterbalance

³ because this is the popular opinion

⁴ is always the first

⁵ In the same category

⁶ ingrossed with

⁷ who call material prosperity doing well and recognise the grace of God in nothing but getting on

⁸ fine clothes

28. *A High-spirited Man*

Is one that lookes like a proud man, but is not: you may forgive him his lookes for his worth sake, for they are only too proud to be base. One whom no rate¹ can buy off from the least piece of his freedome, and make him digest
5 an unworthy thought an houre. Hee cannot crouch to a great man to possesse him, nor fall low to the earth, to rebound never so high againe. Hee stands taller on his owne bottome then others on the advantage ground of fortune, as having solidly that honour, of which Title is but
10 the pompe. Hee does homage to no man for his great style's sake, but is strictly just in the exaction of respect againe, and will not bate you² a Complement. He is more sensible of a neglect then an undoing³, and scornes no man so much as his surly threatner. A man quickly fired, and
15 quickly layd downe⁴ with satisfaction, but remits any injury sooner then words. Onely to himselfe he is irreconcilable, whom hee never forgives a disgrace, but is still stabbing himselfe with the thought of it, and no disease that he dyes of sooner. Hee is one had rather perish then be beholding
20 for his life, and strives more to bee quitte with his friend then his enemy. Fortune may kill him, but not deject him, nor make him fall into an humbler key then before, but he is now loftier then ever in his owne defence; you shall heare him talke still after⁵ thousands; and he becomes it better⁶
25 then those that have it. One that is above the World and its drudgery, and cannot pull downe his thoughts to the pelting⁷ businesses of life. He would sooner accept the Gallowes then a meane trade, or any thing that might disparage the height of man in him, and yet thinkes no
30 death comparably base to hanging neither. One that will

doe nothing upon commaund, though hee would doe it otherwise : and if ever he doe evill, it is when he is dar'd to it. Hee is one that, if fortune equall his worth, puts a luster in all preferment⁸, but if otherwise hee bee too much crost, turnes desperately melancholy and scornes mankind. 35

¹ price² let you off³ than a serious injury⁴ appeased⁵ as though he had⁶ and this style suits him better⁷ petty⁸ adds distinction to his office

29. *A Suspitious, or Jealous Man*

Is one that watches himselfe a mischief¹, and keepes a leare eye still², for feare it should escape him. A man that sees a great deale more in every thing then is to be seene, and yet he thinkes he sees nothing : His owne eye stands in his light. Hee is a fellow commonly guilty of some weak- 5 nesses, which he might conceale if hee were carelesse : Now his over-diligence to hide them makes men pry the more. Howsoever hee imagines you have found him³, and it shall goe hard but you must abuse him⁴ whether you wil or no. Not a word can bee spoke, but nips him somewhere : not a 10 jest throwne out, but he will make it hitt him ; You shall have him goe fretting out of company, with some twenty quarrels to every man, stung and gall'd, and no man knowes lesse the occasion then they that have given it. To laugh before him is a dangerous matter, for it cannot be at any 15 thing but at him, and to whisper in his company plaine conspiracy. Hee bids you *Speake out, and hee will answere you*, when you thought not of him : Hee expostulates with you in passion, why you should abuse⁵ him, and explaines to your ignorance wherein, and gives you very good reason, at 20

last, to laugh at him hereafter. He is one still accusing others when they are not guilty, and defending himself, when hee is not accused: and no man is undone more with Apologies, wherein he is so elaborately excessive, that none
 25 will beleeeve him, and he is never thought worse of, then when he has given satisfaction. Such men can never have friends, because they cannot trust so farre: and this humour hath this infection with it, it makes all men to them suspicious. In conclusion, they are men alwayes in offence and
 30 vexation with themselves and their neighbours, wronging others in thinking they would wrong them, and themselves most of all, in thinking they deserve it.

¹ one that keeps a sharp look
 out that a mischief may not pass
 him by

² always looks askance

³ found him out

⁴ he is sure to suppose that you
 mean to wrong him

⁵ injure

30. A Coward

Is the man that is commonly most fierce against the Coward, and labouring to take off this suspicion from himselfe: for the opinion of ¹ valour is a good protection to those that dare not use it. No man is valianter then he in
 5 civill company, and where he thinkes no danger may come on ² it, and is the readiest man to fall upon a drawer ³, and those that must not strike againe. Wonderfull exceptious ⁴ and cholerick where he sees men are loth to give him occasion ⁵, and you cannot pacify him better then by quarrel-
 10 ling with him. The hotter you grow, the more temperate man is hee; he protests hee alwaies honour'd you, and the more you raile upon him, the more he honours you, and you threaten him at last into a very honest quiet man. The sight of a sword wounds him more sensibly then the stroke, for

before that come hee is dead already. Every man is his 15
 master that dare beate him, and every man dares that knowes
 him. And he that dare doe this, is the onely man can doe
 much with him: for his friend hee cares not for, as a man
 that carries no such terror as his enemy, which for this cause
 only is more potent with him of the two. And men fall out 20
 with him of purpose to get courtesies from him, and be
 brib'd againe to a reconcilment. A man in whom no secret
 can bee bound up, for the apprehension of each danger
 loosens him, and makes him bewray both the roome and
 it. Hee is a Christian meerely for feare of hell fire, and if 25
 any Religion could fright him more, would bee of that.

¹ the reputation for

² of

³ waiter

⁴ captious

⁵ are unwilling to afford him a
 pretext (for quarrelling)

31. *A Rash Man*

Is a man too quicke for himselfe: one whose actions
 put a leg still before his judgement and out-run it. Every
 hot fancy or passion is the signall that sets him forward:
 and his reason comes still in the reare. One that has
 braine enough, but not patience to disgest a businesse, and 5
 stay the leasure of a second thought. All deliberation is to
 him a kinde of sloth, and freezing of action, and it shall
 burne him rather then take cold. Hee is alwaies resolv'd
 at first thinking, and the ground hee goes upon is *hap what*
may. Thus hee enters not, but throwes himselfe violently 10
 upon all things, and for the most part is as violently
 throwne upon all off againe: and as an obstinate *I will*
 was the preface to his undertaking, so his conclusion is
 commonly *I would I had not*, for such men seldome do

15 any thing that they are not forc'd to take in pieces againe,
 and are so much further off from doing it, as¹ they have
 done already. His friends are with him as his Physicians :
 sought to² onely in his sicknesse and extremity, and to
 helpe him out of that mire he has plungd himselfe into,
 20 for in the suddennesse of his passions hee would heare
 nothing, and now his ill successe has allayd him³, hee
 heares too late. He is a man still swayed with the first
 reports, and no man more in the power of a pickthank⁴
 then he. He is one will fight first, and then expostulate ;
 25 condemne first, and then examine. He loses his friend in
 a fitt of quarrelling, and in a fit of kindnesse undoes him-
 selfe : And then curses the occasion drew this mischief
 upon him, and cryes *God mercy* for it, and curses againe.
 His Repentance is meerly a rage against himselfe, and hee
 30 does something in itselfe to be repented againe. Hee is a
 man whom fortune must goe against much to make him
 happy, for had he beene suffer'd his owne way, hee had
 beene undone.

¹ in proportion as² called in³ has dampd his ardour⁴ toady

32. *A Sordid Rich Man*

Is a begger of a faire estate¹: of whose wealth wee may
 say as of other men's unthriftnesse, that it has brought him
 to this : when he had nothing, hee liv'd in another kind of
 fashion. He is a man whom men hate in his owne behalfe²,
 5 for using himselfe thus, and yet being upon himselfe, it is
 but justice ; for he deserves it. Every accession of a fresh
 heape bates him³ so much of his allowance, and brings him
 a degree neerer starving. His body had beene long since

desperate, but for the reparation of other men's tables, where hee hoords meate in his belly for a moneth, to ¹⁰ maintaine him in hunger so long. His clothes were never young in our memorie: you might make long Epochas⁴ from them, and put them into the Almanack with the deare yeare and the great frost, and he is knowne by them longer then his face. He is one never gave almes in his life, and ¹⁵ yet is as charitable to his Neighbour as himselfe. Hee will redeeme⁵ a penny with⁶ his reputation, and lose all his friends to boote: and his reason is, he will not be undone⁷. He never payes anything, but with strictnesse of law, for feare of which onely he steales not. Hee loves to pay ²⁰ short a shilling or two in a great sum, and is glad to gaine that, when he can no more⁸. He never sees friend but in a journey, to save the charges of an Inne, and then onely is not sicke: and his friends never see him, but to abuse him. He is a fellow indeed of a kind of frantick thrift, and one ²⁵ of the strangest things that wealth can worke.

¹ is a beggar though he has a handsome property

² on his own account

³ knocks off

⁴ you might date long chrono-

logical periods

⁵ recover

⁶ at the cost of

⁷ he does not mean to be ruined

⁸ when he can gain no more

33. *A Poore Man*

Is the most impotent man: though neither blind nor lame, as wanting the more necessary limmes of life, without which limmes are a burden. A man unfenc't and unsheltered from the gusts of the world, which blow all in upon him, like an un-roof't house: and the bitterest thing hee ⁵ suffers is his neighbours. All men put on to him a kind

of churlisher fashion¹, and even more plausible natures² churlish to him: as who are nothing advantag'd by his opinion. Whom men fall out with beforehand to prevent
10 friendship, and his friends too, to prevent ingagements³; or if they owne him, 'tis in private, and a by-roome⁴, and on condition not to know them before company. All vice put together is not halfe so scandalous, nor sets off our acquaintance further, and even those that are not friends for
15 ends, doe not love any dearenesse⁵ with such men: The least courtesies are upbraided⁶ to him, and himselfe thank't for none: but his best services suspected as handsome sharking⁷, and trickes to get money. And we shall observe it in knaves themselves, that your beggerliest knaves are
20 the greatest, or thought so at least, for those that have witte to thrive by it, have art not to seeme so. Now a poore man has not vizard enough to maske his vices, nor ornament enough to set forth his vertues: but both are naked and unhandsome: and though no man is necessitated to
25 more ill, yet no man's ill is lesse excus'd, but it is thought a kind of impudence in him to be vitious, and a presumption above his fortune. His good parts lye dead upon his hands, for want of matter to employ them, and at the best are not commended, but pittied, as vertues ill plac't: and
30 we say of him, *'Tis an honest man, but 'tis pittie*: and yet those that call him so, will trust a knave before him. He is a man that has the truest speculation⁸ of the world, because all men shew to him in their plainest and worst, as a man they have no plot on, by appearing good to:
35 whereas rich men are entertaind⁹ with a more holly-day behaviour, and see onely the best we can dissemble. He is the onely hee¹⁰ that tries the true strength of wisdom, what it can doe of it selfe without the helpe of fortune: that with a great deale of vertue conquers extremities, and

with a great deale more his owne impatience, and obtaines 40
of himself¹¹ not to hate men.

¹ rougher manner
² persons usually more com-
plaisant are
³ entanglements
⁴ side room
⁵ do not care for any intimacy

⁶ made a reproach
⁷ clever sponging
⁸ view
⁹ treated
¹⁰ man
¹¹ prevails upon himself

34. *A Drunkard*

Is one that will be a man to morrow morning: but is
now what you will make him, for he is in the power of the
next man, and if a friend, the better. One that hath let
goe himselfe from the hold and stay of reason, and lyes
open to the mercy of all temptations. No lust but findes 5
him disarmed and fencelesse, and with the least assault
enters. If any mischiefe escape him, it was not his fault,
for he was layd as faire for it, as he could. Every man
sees him, as Cham saw his Father, the first of this sinne, an
uncover'd man, and, though his garment bee on, uncover'd: 10
the secretest parts of his soule lying in the nakedst manner
visible: all his passions come out now, all his vanities, and
those shamefuller humors which discretion clothes. His
body becomes at last like a myrie way, where the spirits¹
are be-clog'd and cannot passe: all his members are out of 15
office², and his heeles doe but trip up one another. He is
a blind man with eyes, and a Cripple with legs on. All the
use he has of this vessell himselfe, is to hold thus much:
for his drinking is but a scooping in of so many quarts,
which are filld out into his body, and that filld out againe 20
into the Roome, which is commonly as drunke as hee.
Tobacco serves to aire him after a washing, and is his onely

breath, and breathing while. Hee is the greatest enemy to himselfe, and the next to his friend, and then most in the
 25 act of his kindnesse, for his kindnesse is but trying a mastery³, who shall sinke down first: And men come from him as from a battel, wounded, and bound up. Nothing takes a man off more from his credit and businesse, and makes him more retchlesly⁴ carelesse, what becomes of all. In-
 30 deed hee dares not enter on a serious thought, or if hee doe, it is such melancholy, that it sends him to be drunke againe.

¹ the vital spirits
² unfit for work

³ having a struggle
⁴ recklessly

35. *A Prophane Man*

Is one that denies God as farre as the Law gives him leave, that is, onely does not say so in downeright Termes, for so farre hee may goe. A man that does the greatest sinnes calmely, and as the ordinary actions of life, and as
 5 calmely discourses of it againe. He will tell you his businesse is to breake such a Commandement, and the breaking of¹ the Commandement shall tempt him to it. His words are but so many vomitings cast up to the lothsomnesse² of the hearers, onely those of his company³ loath it
 10 not. Hee will take upon him with oathes to pelt some tenderer man out of his company, and makes good sport at his conquest o're the Puritan foole. The Scripture supplies him for⁴ jests, and hee reades it of purpose to bee thus merry. He will proove you his sin out of the Bible, and
 15 then aske if yo^r will not take that Authority. He never sees the Church but of purpose to sleepe in it: or when some silly man preaches with whom he means to make

sport, and is most jocund in the Church. One that nick-names Clergymen with all the termes of reproch, as *Rat*, *Black-coate*, and the like, which he will be sure to keepe up, ²⁰ and never calls them by other. That sings Psalms when he is drunke, and cryes God mercy in mockery; for hee must doe it. Hee is one seemes to dare God in all his actions, but indeed would out-dare the opinion of him⁵, which would else turne him desperate: for Atheisme is the refuge ²⁵ of such sinners, whose repentance would bee onely to hang themselves.

¹ *i.e.* the idea of breaking

² disgust

³ his associates

⁴ with matter for

⁵ would defy the belief in him

36. *A Scepticke in Religion*

Is one that hangs in the ballance with all sorts of opinions, whereof not one but stirres him, and none swayes him. A man guiltier of credulity then hee is taken to bee; for it is out of¹ his beleefe of every thing, that hee fully beleeves nothing. Each Religion scarres him from it's ⁵ contrary: none perswades him to it selfe. Hee would be wholly a Christian, but that he is something of an Atheist, and wholly an Atheist, but that hee is partly a Christian; and a perfect Heretick, but that there are so many to distract him. He findes reason in all opinions, truth in ¹⁰ none: indeed the least reason perplexes him, and the best will not satisfie him. Hee is at most a confus'd and wilde² Christian, not specializ'd by any forme, but capable of all. He uses the Land's Religion, because it is next him, yet hee sees not why he may not take the other, but he chuses ¹⁵ this, not as better, but because there is not a pin to choose.

He finds doubts and scruples better then resolves them, and is alwayes too hard for himselfe. His learning is too much for his braine, and his judgment too little for his
20 learning, and his over-opinion³ of both spoiles all. Pity it was his mischance of being a scholler: for it does only distract and irregulate⁴ him and the world by him. He hammers much in generall upon our opinion's uncertainty, and the possibility of erring makes him not venture on what
25 is true. Hee is troubled at this naturalnesse of Religion to Countries, that Protestantisme should bee borne so in England and Popery abroad, and that fortune and the Starres should so much share in it. He likes not this connexion of the Common-weale and Divinity, and feares it may be an
30 Arch-practice of State. In our differences with Rome he is strangely unfix't, and a new man every new day, as his last discourse-book's Meditations⁵ transport him. Hee could like the gray haire of Popery, did not some dotages⁶ there stagger him; he would come to us sooner, but our new
35 name affrights him. He is taken with their Miracles but doubts an imposture; he conceives of our Doctrine better, but it seemes too empty and naked. Hee cannot drive into his fancy the circumscription of Truth to our corner, and is as hardly perswaded to thinke their old Legends true.
40 He approves wel of our Faith, and more of their workes, and is sometimes much affected at the zeale of Amsterdam. His conscience interposes it selfe betwixt Duellers, and whilst it would part both, is by both wounded. He wil somtimes propend⁷ much to us upon the reading a good
45 Writer, and at Bellarmine recoiles as farre backe againe; and the Fathers justle him from one side to another. Now Sosinus and Vorstius afresh torture him, and he agrees with none worse then himselfe. Hee puts his foot into Heresies tenderly, as a Cat in the water, and pulls it out againe, and

still something unanswer'd delayes him, yet he beares away 50
 some parcel⁸ of each, and you may sooner pick all Religions
 out of him then one. He cannot thinke so many wise men
 should be in error, nor so many honest men out of the way⁹,
 and his wonder is doubled, when he sees these oppose one
 another. Hee hates authority as the Tyrant of reason, 55
 and you cannot anger him worse then with a Father's *dixit*,
 and yet that many are not perswaded with reason, shall
 authorize his doubt. In sum, his whole life is a question,
 and his salvation a greater, which death only concludes,
 and then hee is resolv'd. 60

¹ in consequence of.

² uncultivated

³ excessive estimate

⁴ disturb

⁵ according as the reflexions in his last treatise

⁶ absurdities

⁷ incline

⁸ part

⁹ astray

37. A Church-Papist

Is one that parts his Religion betwixt his conscience
 and his purse, and comes to Church not to serve God, but
 the King. The face of the Law makes him weare the maske
 of the Gospell, which he uses not as a meanes to save his
 soule, but charges¹. He loves Popery well, but is loth to 5
 lose by it, and though he be something scar'd with the Bulls
 of Rome, yet they are farre off, and he is stricke with more
 terrour at the Apparitor². Once a moneth he presents him-
 selfe at the Church, to keepe off the Church-warden, and
 brings in his body to save his bayle. He kneels with the 10
 Congregation, but prayes by himselfe, and askes God for-
 givenesse for comming thither. If he be forced to stay out
 a Sermon, he puls his hat over his eyes, and frownes out
 the houre, and when hee comes home, thinkes to make

15 amends for this fault by abusing the Preacher. His maine policy is to shift off the Communion, for which he is never unfurnish't of a quarrell, and will be sure to be out of Charity at Easter; and indeed he lies not, for hee has a quarrell to the Sacrament. He would make a bad Martyr,
 20 and good traveller, for his conscience is so large, he could never wander out of it, and in Constantinople would be circumcis'd with a reservation. His wife is more zealous, and therefore more costly, and he bates her in tyres, what she stands him in Religion³. But we leave him hatching
 25 plots against the State, and expecting Spinola.

¹ expenses² officer of the ecclesiastical court³ he cuts down her allowance

for dress as much as she costs him for religion

38. *A Shee Precise Hypocrite*

Is one in whom good Women suffer, and have their truth mis-interpreted by her folly.

She is one,—she knowes not what her selfe if you aske her,—but she is indeed one that has taken a toy at the
 5 fashion of religion, and is enamour'd of the New-fangle. Shee is a Nonconformist in a close Stomacher and Ruffe of Geneva Print¹, and her puritie consists much in her Linnen. She has heard of the Rag of Rome, and thinkes it a very sluttish Religion, and rayles at the Whore of Babylon for a
 10 very naughty Woman. Shee has left her Virginitie as a Relique of Popery, and marries in her Tribe without a Ring. Her devotion at the Church is much in the turning up of her eye, and turning downe the leafe in her Booke, when shee heares nam'd Chapter and Verse. When shee
 15 comes home, shee commends the Sermon for the Scripture,

and two houres². She loves preaching better then praying, and of Preachers Lecturers, and thinkes the Weeke-dayes' Exercise³ farre more edyfyng then the Sundayes'. Her ofttest Gossippings⁴ are Sabbath-dayes' journeyes, where (though an enemy to superstition) shee will goe in Pilgrim- 20 age five mile to a silenc'd Minister, when there is a better Sermon in her owne Parish. Shee doubts of the Virgin Marie's Salvation, and dares not Saint her, but knowes her owne place in heaven as perfectly as the Pew shee has a key to. She is so taken up with Faith, shee has no roome 25 for Charity, and understands no good Workes, but what are wrought on the Sampler. Shee accounts nothing Vices but Superstition and an Oath, and thinkes Adultery a lesse sinne then to sweare *by my Truely*. Shee rayles at other Women by the names of *Jezabel* and *Dalilah*: and calls her 30 owne daughters *Rebecca* and *Abigal*, and not *Anne* but *Hannah*. Shee suffers them not to learne on the Virginals⁵, because of their affinity with the Organs, but is reconcil'd to the Bells for the Chymes' sake, since they were reform'd to the tune of a Psalm. She over-flowes so with the Bible, 35 that she spils it upon every occasion, and will not Cudgell her Maides without Scripture. It is a question, whether she is more troubled with the Divel or the Divell with her: she is alwayes challenging and daring him, and her weapon is *The Practice of Piety*. Nothing angers her so much as that 40 Women cannot preach, and in this point onely thinkes the Brownist⁶ erroneous: but what shee cannot at the Church, shee does at the Table, where she prattles more then any against sense, and Antichrist, till a Capon's wing silence her. She expounds the Priests of Baal, reading Ministers, 45 and thinkes the Salvation of that Parish as desperate as the Turke's. Shee is a maine⁷ derider to⁸ her capacitie of those that are not her Preachers, and censures all Sermons but

bad ones. If her Husband be a Tradsman, she helps him
 50 to customers, howsoever to good cheere⁹, and they are a
 most faithfull couple at these meetings; for they never faile.
 Her Conscience is like others' Lust, never satisfied, and
 you might better answer Scotus then her Scruples. Shee
 is one that thinkes shee performes all her duty to God in
 55 hearing, and shewes the fruites of it in talking. Shee is
 more fiery against the May-pole then her Husband, and
 thinkes hee might doe a Phineas his act to break the pate
 of the Fiddler. She is an everlasting Argument; but I am
 weary of her.

¹ closely folded ruff² and for lasting two hours³ service⁴ festivities⁵ harpsichord⁶ Independent⁷ great⁸ according to⁹ whether or not she does to a
comfortable life

39. *A Young Raw Preacher*

Is a Bird not yet fledg'd, that hath hopt out of his nest
 to bee Chirping on a hedge, and will bee stragling abroad at
 what perill soever. His backwardnesse in the University
 hath set him thus forward; for had hee not truant¹ there,
 5 hee had not beene so hastie a Divine. His small standing
 and time hath made him a proficient onely in boldnesse, out
 of which and his Table-booke² he is furnisht for a Preacher.
 His collections of Studie are the notes of Sermons, which
 taken up³ at St Marie's, hee utters in the Country. And if
 10 he write Brachigraphy⁴, his stocke is so much the better.
 His writing is more then his reading; for hee reades onely
 what hee gets without booke. Thus accomplit⁵ he comes

downe to his friends, and his first salutation is grace and peace out of the Pulpit. His prayer is conceited⁶, and no man remembers his Colledge more at large. The pace of 15 his Sermon is a full careere, and he runnes wildly over hill and dale, till the clocke stop him. The labour of it is chiefly in his lungs. And the onely thing hee has made in it himselfe, is the faces. He takes on against the Pope without mercy, and has a jest still in lavender for Bellarmine. 20 Yet he preaches heresie, if it comes in his way, though with a minde I must needs say very Orthodoxe. His action is all passion, and his speech interjections: Hee has an excellent faculty in bemoaning the people, and spits with a very good grace. His stile is compounded of twenty severall 25 men's, onely his body imitates some one extraordinary. He will not draw his handkercher out of his place, nor blow his nose without discretion. His commendation is, that he never looks upon booke, and indeed, hee was never us'd to it. Hee preaches but once a yeere, though twice a Sunday: 30 for the stuffe is still the same, onely the dressing a little alter'd. He has more tricks with a Sermon then a Tailor with an old cloake, to turne it, and piece it, and at last quite disguise it with a new preface. If he have waded further in his profession, and would shew reading of his 35 own, his Authors are Postils⁷, and his Schoole-divinity a Catechisme. His fashion and demure Habit⁸ gets him in with some Towne-precisian⁹, and makes him a Guest on Friday nights. You shall know him by his narrow Velvet cape, and Serge facing, and his ruffe, next his haire, the 40 shortest thing about him. The companion of his walke is some zealous tradesman, whom he astonisheth with strange points, which they both understand alike. His friends and much painefulnesse may preferre him to thirtie pounds a yeere, and this means, to a Chambermaide: with whom wee 45

leave him now in the bonds of Wedlocke. Next Sunday you shall have him againe.

¹ played truant

² note book

³ taken down

⁴ shorthand

⁵ equipped

⁶ fantastical

⁷ notes on scriptural passages

⁸ His sober style of dress

⁹ town Puritan

40. *A Grave Divine*

Is one that knowes the burden of his calling, and hath studied to make his shoulders sufficient: for which hee hath not beene hasty to launch foorth of his port the University, but expected¹ the ballast of learning, and the winde
 5 of opportunity. Divinity is not the beginning but the end of his studies, to which hee takes the ordinary stayre, and makes the Arts his way. He counts it not prophanesne to bee polisht with humane reading², or to smooth his way by Aristotle to Schoole-divinity. He has sounded both
 10 Religions and anchord in the best, and is a Protestant out of judgement, not faction, not because his Country, but his Reason is on this side. The ministry is his choyce, not refuge, and yet the Pulpit not his itch, but feare. His discourse there is substance, not all Rhetorique, and he
 15 utters more things then words. His speech is not help'd with inforc'd action, but the matter acts it selfe. Hee shoots all his meditations at one Butt: and beats upon his Text, not the Cushion, making his hearers, not the Pulpit, groane. In citing of Popish errors, he cuts them with
 20 Arguments, not cudgels them with barren invectives; and labours more to shew the truth of his cause then the spleene. His Sermon is limited by the method, not the houre-glasse; and his Devotion goes along with him out of

the Pulpit. Hee comes not up thrice a weeke because he would not be idle, nor talkes three houres together because 25 he would not talke nothing³: but his tongue preaches at fit times, and his conversation is the every daye's exercise. In matters of ceremonie hee is not ceremonious, but thinkes hee owes that reverence to the Church to bow his judgement to it, and make more conscience of schisme then a 30 Surplesse. Hee esteemes the Church's Hierarchy as the Church's glory, and how-ever we jarre with Rome, would not have our confusion distinguish us. In Symoniacall purchases he thinkes his Soule goes in the bargaine, and is loth to come by promotion so deære. Yet his worth at the 35 length advances him, and the price of his owne merit buyes him a Living. He is no base grater⁴ of his Tythes, and will not wrangle for the odde Egge. The Lawier is the onely man he hinders, by whom he is spited for taking up quarrels⁵. He is a maine pillar of our Church, though not 40 yet Deane nor Canon, and his life our Religion's best Apologie⁶. His death is his last Sermon, where in the Pulpit of his Bed he instructs men to die by his example.

¹ waited for² a liberal education³ because he is unwilling to keep silence⁴ seizer⁵ and the lawyer owes him a grudge for interfering in disputes⁶ defence

41. *A meere dull Phisician.*

HIS practice is some businesse at Bed-sides. * * * He is distinguisht from an Empericke¹ by a round velvet cap, and Doctor's gowne, yet no man takes degrees more superfluously, for he is a Doctor howsoever. Hee is sworne to Galen and Hypocrates, as University men to their statutes, 5

though they never saw them, and his discourse is all Aphorismes, though his reading be onely Alexis of Piemont, or the *Regiment of Health*. The best Cure hee has done is upon his own purse, which from a leane sicklinesse he hath
10 made lusty and in flesh. His learning consists much in reckoning up the hard names of diseases, and the superscriptions of Gally-Pots in his Apothecarie's Shoppe, which are rank't in his Shelves, and the Doctor's memory. Hee is indeed onely languag'd in diseases, and speakes Greeke
15 many times when he knows not. If he have beene but a by-stander at some desperate recovery, hee is slandered with it, though he be guiltlesse; and this breeds his reputation, and that his Practice; for his skill is meerly opinion.
* * * If he see you himselfe, his presence is the worst
20 visitation: for if he cannot heale your sicknesse, he will bee sure to helpe it. He translates² his Apothecarie's Shop into your Chamber, and the very Windowes and benches must take Physicke. He tells you your maladie in Greeke, though it be but a cold, or head-ach: which by good
25 endeavour and diligence he may bring to some moment indeed; his most unfaithfull act is, that hee leaves a man gasping³, and his pretence is, death and he have a quarrell and must not meete; but his feare is, lest the Carkasse should bleed. Anatomies⁴ and other spectacles of Mor-
30 talitie have hardened him, and hee's no more struck with a Funerall then a Gravemaker. Noblemen use him for a director of their stomacks, and Ladies for wantonnesse, especially if hee bee a proper⁵ man. If hee be single, hee is in league⁶ with his Shee-Apothecary⁷, and because it is
35 the Physician, the husband is Patient⁸. If hee have leasure to be idle (that is to study) he has a smatch⁹ at Alcumy, and is sicke of the Philosopher's stone, a disease uncurable, but by an abundant Phlebotomy¹⁰ of the purse. His two

maine opposites are a Mountebanke and a good Woman¹¹, and hee never shewes his learning so much as in an invective against them and their boxes. In conclusion, he is a sucking consumption, and a very brother to the Wormes, for they are both ingendred out of man's corruption.

¹ a quack

² transfers

³ at his last gasp

⁴ Skeletons

⁵ good-looking

⁶ intrigues

⁷ his apothecary's wife

⁸ puts up with it

⁹ he tries his hand

¹⁰ bleeding

¹¹ His two chief opponents are a quack medicine-vendor and a wise woman

42. *A Surgeon*

Is one that has some businesse about his Building or little house of man, whereof Nature is as it were the Tyler, and hee the Playsterer. It is ofter out of reparations then an old Parsonage, and then he is set on worke to patch it againe. Hee deales most with broken Commodities, as a broken Head, or a mangled face, and his gaines are very ill got, for he lives by the hurts of the Common-wealth. He differs from a Physician as a sore does from a disease, or the sicke from those that are not whole,—the one distempers¹ you within, the other blisters you without. He complains of the decay of Valour in these dayes, and sighes for that slashing Age of Sword and Buckler; and thinkes the Law against Duels was made meerly to wound his Vocation. * * * The rarenesse of his custome makes him pittillesse when it comes; and he holds a Patient longer than our Courts a Cause. Hee tells you what danger you had beene in, if he had staid but a minute longer; and though it bee but a prickt finger, he makes of it much matter. He is a reasonable² cleanly man, considering the

20 Scabs hee has to deale with. * * * Hee curses old Gentle-
women, and their charity that makes his Trade their Almes :
but his envie is never stir'd so much as when Gentlemen
goe over to fight upon Calice Sands ; whom hee wishes
drown'd ere they come there, rather then the French shall
25 get his Custome.

¹ deranges

² fairly

43. *An Atorney.*

HIS Ancient beginning was a blue coat, since a livery,
and his hatching under a Lawyer ; whence though but pen-
feather'd, hee hath now nested for himselfe, and with his
hoorded pence purchast an Office. Two Deskes, and a
5 quire of paper set him up, where he now sits in state for
all commers. Wee can call him no great Author, yet hee
writes very much, and with the infamy of the Court is
maintain'd in his Libels. Hee has some smatch¹ of a
Scholler, and yet uses Latine very hardly², and lest it should
10 accuse him, cuts it off in the midst³, and will not let it
speake out. He is, contrary to great men, maintained by
his followers, that is, his poore country Clients, that worship
him more then their Landlord, and be they never such
churles, he lookes for their courtesie. He first racks them
15 soundly himselfe, and then delivers them to the Lawier
for execution. His looks are very solicitous, importing
much haste and dispatch ; he is never without his hands
full of businesse, that is, of paper. His skin becomes at
last as dry as parchment, and his face as intricate as the
20 most winding cause. He talkes Statutes as fiercely as if he
had mooted⁴ seven yeers in the Inns of Court ; when all his
skil is stucke in his girdle, or in his office window. Strife

and wrangling have made him rich, and he is thankfull to his benefactor, and nourishes it. If he live in a Country village, he makes all his neighbours good Subjects; for ²⁵ there shall be nothing done but what there is law for. His businesse gives him not leave to thinke of his conscience, and when the time, or terme, of his life is going out, for Doomes-day he is secure; for he hopes he has a tricke to reverse judgement. 30

¹ smattering² very badly³ abbreviates it⁴ debated

44. *An Antiquary.*

HEE is a man strangely thrifty of Time past, and an enemy indeed to his Maw, whence he fetches out many things when they are now all rotten and stinking. Hee is one that hath that unnaturall disease to bee enamour'd of old age, and wrinckles, and loves all things (as Dutchmen doe Cheese) the better for being mouldy and worme-eaten. He is of our Religion, because wee say it is most ancient; and yet a broken Statue would almost make him an Idolater. A great admirer hee is of the rust of old Monuments, and reades onely those Characters¹, where time hath eaten out ¹⁰ the letters. Hee will goe you forty miles to see a Saint's Well, or a ruin'd Abbey: and if there be but a Crosse or stone footstoole in the way, hee'l be considering it so long, till he forget his journey. His estate consists much in shekels, and Roman Coynes, and he hath more Pictures of ¹⁵ Cæsar then James or Elizabeth. Beggers coozen² him with musty things which they have rak't from dunghills, and he preserves their rags for precious Reliques. He loves no Library, but where there are more Spiders' volums then

20 Authors, and lookes with great admiration on the Antique worke of Cob-webs. Printed bookes he contemnes, as a novelty of this latter age; but a Manu-script hee pores on everlastingly, especially if the cover be all Moth-eaten, and the dust make a Parenthesis betweene every Syllable. He
 25 would give all the Bookes in his study (which are rarities all) for one of the old Romane binding, or sixe lines of Tully in his owne hand. His chamber is hung commonly with strange Beasts' skins, and is a kinde of Charnel-house of bones extraordinary, and his discourse upon them, if you
 30 will heare him, shall last longer³. His very attyre is that which is the eldest out of fashion⁴, and you may picke a Criticism out of his Breeches. He never lookes upon himself till he is gray-hair'd, and then he is pleased with his owne Antiquity. His Grave does not fright him, for he
 35 has been us'd to Sepulchers, and he likes Death the better, because it gathers him to his Fathers.

¹ inscriptions² cheat³ *sc.* than the bones have done⁴ the most old-fashioned there is

45. *A Criticke*

Is one that has speld over a great many of Bookes, and his observation¹ is the Orthographie. Hee is the Surgeon of old Authors, and heales the wounds of dust and ignorance. Hee converses much in² fragments and *Desunt*
 5 *multa's*, and if hee piece³ it up with two Lines, he is more proud of that Booke then the Author. Hee runnes over all Sciences to peruse their Syntaxis⁴, and thinkes all Learning compris'd in writing Latine. Hee tastes Styles, as some discreeter Palats doe Wine; and tels you which
 10 is Genuine, which Sophisticate⁵ and bastard. His owne

phrase is a Miscellany of old words, deceas'd long before the Cæsars, and entoomb'd by Varro, and the modern'st man hee followes, is Plautus. Hee writes *Omneis* at length, and *quicquid*, and his Gerund is most inconformable. Hee is a troublesome vexer of the dead, which after so long 15 sparing must rise up to the Judgement of his castigations. He is one that makes all Bookes sell dearer, whilst he swells them into Folios with his comments.

¹ what he looks at

² He has a great deal to do with

³ patch

⁴ *sc.* to see whether the style is grammatically correct

⁵ corrupt

46. *A Downe-right Scholler*

Is one that has much learning in the Ore, unwrought and untryde, which time and experience fashions and refines. He is good mettall in the inside, though rough and unscour'd without, and therefore hated of the Courtier, that is quite contrary. The time has got a veine of making 5 him ridiculous, and men laugh at him by tradition, and no unluckie absurdity, but is put upon his profession, and done like a Scholler. But his fault is onely this, that his mind is somewhat too much taken up with his minde, and his thoughts not loaden with any carriage¹ besides. He 10 has not put on the quaint Garb of the Age, which is now become a man's Totall. He has not humbled his Meditations to the industry of Complement, nor afflicted his braine in an elaborate legge². His body is not set upon nice Pins, to be turning and flexible for every motion, but his scrape³ 15 is homely, and his nod worse. He cannot kisse his hand and cry *Madame*, nor talke idly enough to beare her company. His smacking⁴ of a Gentle-woman is somewhat too

savory, and hee mistakes her nose for her lippe. A very
 20 Woodcocke would puzzle him in carving, and hee wants
 the logicke of a Capon. Hee has not the glib faculty of
 sliding over a tale, but his words come squeamishly out of
 his mouth, and the laughter commonly before the jest.
 Hee names this word Colledge too often, and his discourse
 25 beats too much on the University. The perplexity of man-
 nerlinesse⁵ will not let him feed, and hee is sharpe set at
 an argument when hee should cut his meat. He is dis-
 carded for a gamester at all games but One-and-Thirty, and
 at Tables⁶ he reaches not beyond doublets. His fingers
 30 are not long and drawn out to handle a Fiddle, but his fist
 is cluncht⁷ with the habite of disputing. He ascends a
 horse somewhat sinisterly⁸, though not on the left side, and
 they both goe jogging in griefe⁹ together. He is exceed-
 ingly censur'd by the Innes a Court men, for that hainous
 35 Vice being out of fashion. He cannot speake to a Dogge
 in his owne Dialect, and understands Greeke better then
 the language of a Faulconer. Hee has beene used to a
 darke roome, and darke Clothes, and his eyes dazzle at a
 Sattin Suite. The Hermitage of his Study has made him
 40 somewhat uncouth in the world, and men make him worse
 by staring on him. Thus is he silly and ridiculous, and it
 continues with him for some quarter of a yeere, out of the
 Universitie. But practise him a little in men, and brush
 him o're with good company, and hee shall out-ballance
 45 those glisterers as farre as a solid substance does a feather,
 or Gold Gold-lace.

¹ burden² bow³ obeisance⁴ kissing⁵ Doubts about etiquette⁶ backgammon⁷ clenched⁸ inauspiciously⁹ painfully

47. *A Plodding Student*

Is a kind of Alchymist or Persecuter of Nature, that would change the dull lead of his brain into finer mettle, with successe many times as unprosperous, or at least not quitting¹ the cost, to witte, of his owne Oyle and Candles. He has a strange forc't appetite to Learning, and to at-
5 chieve it brings nothing but patience and a body. His Study is not great but continuall, and consists much in the sitting up till after midnight in a rug gowne and a Night-cap, to the vanquishing perhaps of some sixe lines: yet what he has, he has perfect, for he reads it so long to
10 understand it, till he gets it without Booke. Hee may with much industry make a breach into Logicke, and arive at some ability in an Argument: but for politer Studies, hee dare not skirmish with them, and for poetry, accounts it impregnable. His Invention is no more then the finding
15 out of his papers, and his few gleanings there, and his disposition of them is as just as the book-binder's, a setting or glewing of them together. Hee is a great discomforter of young students, by telling them what travell² it has cost him, and how often his braine turn'd at Philosophy, and
20 makes others feare Studying as a cause of Duncery. Hee is a man much given to apothegms which serve him for wit, and seldome breakes any Jest, but which belong'd to some Lacedemonian or Romane in *Lycosthenes*. Hee is like a dull Carier's horse, that wil goe a whole weeke together,
25 but never out of a foot-pace: and hee that sets forth on the Saturday shall overtake him.

¹ repaying² labour

48. *A Pretender to Learning*

Is one that would make others more fooles then himselfe; for though he know nothing, he would not have the world know so much. He conceits¹ nothing in Learning but the opinion², which he seekes to purchase without it, though hee might with lesse labour cure his ignorance then
5 hide it. He is indeed a kind of Scholler-Mountebank, and his Art, our delusion³. He is trickt out in all the accoutrements of Learning, and at the first encounter none passes better. He is oftner in his study then at his Booke, and
10 you cannot pleasure him better then to deprehend him⁴. Yet he heares you not till the third knocke, and then comes out very angry, as interrupted. You find him in his Slippers, and a Pen in his eare, in which formality he was asleep. His Table is spread wide with some Classick Folio,
15 which is as constant to it as the carpet, and hath lain open in the same Page this halfe yeere. His Candle is alwayes a longer sitter up then himselfe, and the boast of his Window at Midnight. He walkes much alone in the Posture of Meditation, and has a Book still before his face in the
20 fields. His pocket is seldome without a Greeke Testament, or Hebrew Bible, which he opens onely in the Church, and that when some stander by lookes over. He has sentences for Company, some scatterings of Seneca and Tacitus, which are good upon all occasions. If he read any thing
25 in the morning, it comes up all at dinner: and as long as that lasts, the discourse is his. Hee is a great Plagiariie of Taverne-wit: and comes to Sermons onely that hee may talke of Austin. His Parcels are the meere scrapings from Company⁵, yet he complains at parting what time he has
30 lost. He is wondrously capricious to seeme a judgement⁶,

and listens with a sower attention to what he understands not. He talkes much of Scaliger and Causabone, and the Jesuites, and prefers some unheard-of Dutch name before them all. He has verses to bring in upon these and these hints, and it shall goe hard but he will wind in his opportunity. Hee is criticall in a language he cannot construe⁷, and speaks seldome under⁸ Arminius in Divinity. His businesse and retirement and caller away is his Study, and he protests no delight to it comparable. He is a great Nomenclator⁹ of Authors, which hee has read in generall⁴⁰ in the Catalogue, and in particular in the Title, and goes seldome so farre as the Dedication. Hee never talkes of any thing but learning, and learns all from talking. Three incounters with the same men pumpe him, and then he onely puts in¹⁰, or gravely sayes nothing. He has taken⁴⁵ paines to be an Asse, though not to be a Scholler, and is at length discovered and laught at.

¹ fancies, cares for² reputation³ his Art is to delude us⁴ to take him unawares⁵ His scraps of learning have been picked up from the talk of others⁶ He gives himself airs in order

to seem a man of judgment

⁷ construe⁸ seldom mentions any authority below the rank of⁹ He often mentions the names¹⁰ interposes an occasional remark

49. *A Young Gentleman of the University*

Is one that comes there to weare a gown, and to say hereafter, he has beene at the University. His Father sent him thither, because he heard there were the best Fencing and Dancing Schooles; from these he has his Education, from his Tutor the over-sight. The first Element of his⁵

knowledge is to be shewne the Colledges, and initiated in a Taverne by the way, which hereafter hee will learne of himselfe. The two markes of his seniority is the bare Velvet of his gowne and his proficiency at Tennis, where when
 10 hee can once play a Set, he is a Fresh-man no more. His Study has commonly handsome Shelves, his Bookes neate silke strings, which he shewes to his Father's man, and is loth to untye or take downe, for feare of misplacing. Upon foule dayes for recreation hee retyres thither, and looks
 15 over the prety booke his Tutor Reades to him, which is commonly some short History, or a piece of *Euphormio*; for which his Tutor gives him Money to spend next day. His maine loytering is at the Library, where he studies Armes and Bookes of Honour, and turnes a Gentleman-
 20 Critick in Pedigrees. Of all things hee endures not to bee mistaken for a Scholler, and hates a black suit though it bee of Satin. His companion is ordinarily some stale fellow¹, that has beene notorious for an Ingle to gold hat-bands², whom he admires at first, afterward scornes. If
 25 hee have spirit or wit, hee may light of³ better company, and learne some flashes of wit, which may doe him Knight's service⁴ in the Country hereafter. But he is now gone to the Inns of Court, where hee studies to forget what hee learn'd before,—his acquaintance and the fashion.

¹ some fellow past his best² a tuft-hunter³ fall in with⁴ may be of good use to him

50. *An Universitie Dunne*

Is a Gentleman's follower cheaply purchas'd, for his owne money has hired him. Hee is an inferiour Creditour of some ten shillings or downwards, contracted for Horse-hire, or perchance for drinke, too weake to bee put in Suite¹, and he arrests your modesty. Hee is now very expensive of² his time, for hee will waite upon your Staires a whole Afternoone, and dance attendance with more patience then a Gentleman-Usher. Hee is a sore beleaguerer of Chambers, and assaults them sometimes with furious knockes: yet findes strong resistance com- 10 monly, and is kept out. Hee is a great complayner of Schollers' loytering, for hee is sure never to finde them within, and yet hee is the chiefe cause many times that makes them study. He grumbles at the ingratitude of men, that shunne him for his kindnesse, but indeed it is his 15 owne fault, for hee is too great an upbrayder. No man puts them more to their braine then he: and by shifting him off³, they learne to shift⁴ in the world. Some choose their roomes a purpose to avoide his surprizals, and thinke the best commodity in them his Prospect⁵. Hee is like a 20 rejected acquaintance, hunts those that care not for his company, and hee knowes it well enough; and yet will not keepe away. The sole place to supple him⁶ is the Buttery, where hee takes grievous use upon your Name⁷, and hee is one much wrought with⁸ good Beere and Rhetoricke. He 25 is a man of most unfortunate voyages, and no Gallant walkes the street to lesse purpose.

¹ too small a sum to warrant legal proceedings

² extravagant with

³ by contriving to get rid of him

⁴ they learn how to get on

⁵ and think the greatest advantage in them is that they can see him coming

⁶ make him tractable

⁷ runs up a score against you

⁸ influenced by

51. *An Old Colledge Butler*

Is none of the worst Students in the house, for he keeps the set houres at his book more duly then any. His authority is great over men's good names, which hee charges many times with shrewd¹ aspersions, which they hardly wipe
5 off without payment. His Boxe and Counters prove him to be a man of reckoning; yet hee is stricter in his accounts then a Usurer, and delivers not a farthing without writing. He doubles the paines of *Gallobelgicus*, for his Bookes goe out once a quarter, and they are much in the same nature,
10 briefe notes and Summes of affaires, and are out of request as soone. His commings in² are like a Taylor's, from the shreds of bread, the chippings, and remnants of the broken crust: excepting his vailes³ from the barrell, which poore folkes buy for their Hogs, but drinke themselves. He
15 divides a halfepenny loafe with more subtilty then Keker-man, and sub-divides the *A primo ortum* so nicely, that a stomacke of great capacity can hardly apprehend it. Hee is a very sober man, considering his manifold temptations of drinke and strangers, and if hee be over-seene⁴, 'tis with-
20 in his owne liberties, and no man ought to take exception. He is never so well pleas'd with his place, as when a Gentleman is beholding to him for shewing him the Buttery, whom hee greets with a cup of single Beere⁵ and slyst Manchet⁶, and tels him '*Tis the fashion of the Colledge*. Hee domineers
25 over Freshmen when they first come to the Hatch⁷, and puzzles them with strange language of Cues and Cees⁸, and some broken Latine which he has learnt at his Bin. His faculties extraordinary is the warming of a paire⁹ of Cards, and telling out a doozen of Counters for Post and Paire,

and no man is more methodicall in these businesses. Thus 30
hee spends his age, till the tappe of it is runne out, and
then a fresh one is set abroach.

- ¹ damaging
² sources of income
³ perquisites
⁴ tipsy
⁵ small beer

- ⁶ a slice of white bread
⁷ buttery door
⁸ with curious terms for but-
tery charges
⁹ airing a pack

52. *A Gallant*¹

Is one that was borne and shapt for his Cloathes: and
if Adam had not falne, had liv'd to no purpose. Hee
gratulates therefore² the first sinne, and fig-leaves that were
an occasion of bravery³. His first care is his dresse, the
next his body, and in the uniting of these two lyes his soule 5
and its faculties. He observes London trulier then the
Termers, and his businesse is the street, the Stage, the
Court, and those places where a proper⁴ man is best showne.
If hee be qualified in gaming extraordinary, he is so much
the more gentle and compleate⁵, and hee learns the best 10
oathes for the purpose. These are a great part of his dis-
course, and he is as curious in their newnesse as the fashion⁶.
His other talke is Ladies and such pretty things, or some
jest at a Play. His Pick-tooth beares a great part in his
discourse, so does his body; the upper parts whereof are as 15
starcht as his linnen, and perchance use the same Laun-
dresse. Hee has learnt to ruffle his face from his Boote,
and takes a great delight in his walke to heare his Spurs
gingle. Though his life passe somewhat slidingly⁷, yet he
seemes very carefull of the time, for hee is still drawing his 20
Watch out of his Pocket, and spends part of his houres in
numbring them. He is one never serious but with his
Taylor, when hee is in conspiracy for the next device⁸. He

is furnisht with his Jests, as some wanderer with Sermons,
 25 some three for all Congregations, one especially against the
 Scholler, a man to him much ridiculous, whome hee knowes
 by no other definition but *silly fellow in blacke*. He is a
 kinde of walking Mercer's Shop, and shewes you one Stuffle
 to day, and another to morrow, an ornament to the roomes
 30 he comes in, as the faire⁹ Bed and Hangings be; and is
 meerely ratable accordingly, fifty or an hundred Pound as
 his suit is. His maine ambition is to get a Knighthood,
 and then an olde Lady, which if he be happy in, he filis the
 Stage and a Coach so much longer. Otherwise, himselve
 35 and his cloathes grow stale together, and he is buried
 commonly ere he dies, in the Gaole, or the Country.

¹ A Man of Fashion

² He therefore rejoices in

³ finery

⁴ good-looking

⁵ the more completely a gentle-
 man

⁶ he is equally particular about
 having his oaths and his clothes
 in the latest style

⁷ in a desultory fashion

⁸ about the cut of his next suit

⁹ fine

53. *An Up-start Countrey Knight*

Is a Holi-day Clowne, and differs onely in the stuffe of
 his Clothes, not the stuffe of himselve. His honour was some-
 what preposterous¹, for hee bare the King's sword before he
 had armes to wield it; yet being once laid o're the shoulder
 5 with a Knighthood, he finds the Herauld his friend. His
 father was a man of good stocke, though but a Tanner, or
 Usurer; hee purchast the Land, and his son the Title. He
 has doft off the name of a Country fellow, but the looke
 not so easie, and his face beares still a relish of Churne-
 10 milke. He is garded² with more Gold lace then all the
 Gentlemen o' the Country, yet his body makes his clothes

stil out of fashion. His house-keeping is seene much in the distinct families of Dogs, and Serving-men attendant on their kennels, and the deepenesse of their throats is the depth of his discourse. A Hauke he esteemes the true burthen of Nobility, and is exceeding ambitious to seeme delighted in the sport, and have his fist Glov'd with his Jesses³. A Justice of peace hee is to domineere in his Parish, and doe his neighbour wrong with more right. And very scandalous hee is in his authoritie, for no sinne almost which hee will not commit. Hee will bee drunke with his Hunters⁴ for company, and staine his Gentility with drop-pings of Ale. He is fearefull of being Sherife of the Shire by instinct, and dreads the Size-weeke as much as the prisoner. In summe, he's but a clod of his owne earth; or his Land is the Dunghill, and he the Cocke that crowes over it. And commonly his race is quickly runne, and his Children's Children, though they scape hanging, returne to the place from whence they came.

¹ came in somewhat inverted order

² adorned

³ straps (for hawking)

⁴ grooms

54. *A Younger Brother.*

HIS elder Brother was the Esau, that came out first and left him like Jacob at his heeles. His Father has done with him, as Pharaoh to the children of Israel, that would have them make bricke, and give them no straw; so he taskes him¹ to bee a Gentleman, and leaves him nothing to main-⁵ taine it. The pride of his house has undone him, which the elder's Knighthood must sustaine, and his beggery that

Knighthood. His birth and bringing up will not suffer him to descend to the meanes to get wealth: but he stands at
 10 the mercy of the World, and, which is worse, of his brother. He is something better then the Serving-men; yet they more saucy with him then hee bold with the master, who beholds him with a countenance of sterne awe, and checks him oftner then his Liveries². His brother's old suites and
 15 he are much alike in request, and cast off now and then one to the other. Nature hath furnisht him with a little more wit upon compassion³; for it is like to be his best revenue. If his Annuity⁴ stretch so farre he is sent to the University, and with great heart-burning takes upon him
 20 the Ministry, as a profession hee is condemn'd to by his ill fortune. Others take a more crooked path yet, the King's high way, where at length their vizzard is pluck't off, and they strike faire⁵ for Tiburne: but their Brother's pride, not love, gets them a pardon. His last refuge is the Low-
 25 countries, where rags and lice are no scandall, where he lives a poore Gentleman of a Company, and dies without a shirt. The onely thing that may better his fortunes, is an art he has⁶ to make a Gentlewoman, wherewith hee baits⁷ now and then some rich widow, that is hungry after his
 30 Blood⁸. Hee is commonly discontented, and desperate, and the forme of his exclamation is, *That Churle my Brother*. He loves not his Country for this unnatural custom, and would have long since revolted to the Spaniard, but for Kent onely, which he holds in admiration.

¹ sets him as his task² livery-servants³ with a larger share of wits out of compassion⁴ allowance⁵ they set off straight⁶ is his ability⁷ attracts⁸ *i.e.* who wishes to marry him as a man of good family

55. *A Sharke*

Is one whom all other meanes have fail'd, and hee now
lives of himselfe. He is some needy cashir'd¹ fellow, whom
the World has oft flung off, yet still claspes againe, and is
like one a drowning, fastens upon any thing that's next at
hand. Amongst other of his Shipwrackes hee has happily 5
lost shame, and this want supplies him. No man puts his
Braine to more use then he, for his life is a daily invention,
and each meale a new Stratagem. Hee has an excellent
memory for his acquaintance; though there past but *How*
doe you betwixt them seven yeeres ago, it shall suffice for an 10
Imbrace, and that for money. He offers you a Pottle² of
Sacke out of his joy to see you, and in requitall of this
courtesie, you can doe no lesse then pay for it. He is
fumbling with his purse-strings, as a Schoole-boy with his
points³, when hee is going to be Whipt, till the Master, 15
weary with long Stay, forgives him. When the reckoning is
paid, he sayes *It must not bee so*, yet is strait⁴ pacified, and
cryes, *What remedie*⁵? His borrowings are like Subsidies⁶,
each man a shilling or two, as hee can well dispend⁷, which
they lend him, not with the hope to be repayed, but that he 20
will come no more. He holds a strange tyranny over men,
for he is their Debtor, and they feare him as a Creditor.
He is proud of any imployment, though it bee but to carry
commendations⁸, which he will be sure to deliver at eleven
of the clocke⁹. They in courtesie bid him stay, and he in 25
manners cannot deny them. If he find but a good looke¹⁰
to assure his welcom, he becomes their halfe boorder, and
haunts the threshold so long, till he forces good natures to
the necessity of a quarrell. Publique invitations hee will
not wrong with his absence, and is the best witnesse of the 30
Sherife's Hospitality. Men shun him at length as they

would doe an infection, and he is never crost in his way, if there be but a lane to escape him. He has done with the Age as his clothes to him, hung on as long as hee could, 35 and at last drops off.

¹ cast-off
² tankard
³ laces
⁴ at once
⁵ How can I help it, if you insist on paying?

⁶ parliamentary grants
⁷ afford to pay
⁸ letters of introduction
⁹ *i.e.* at dinner time
¹⁰ a smiling countenance

56. *A Plaine Country Fellow*

Is one that manures his ground wel, but lets himselfe lie fallow and untill'd. Hee has reason¹ enough to doe his businesse, and not enough to bee idle or melancholy. Hee seemes to have the punishment of Nabuchadnezzar: for his 5 conversation² is among beasts, and his tallons none of the shortest, onely he eates not grasse, because hee loves not sallets³. His hand guides the Plough, and the Plough his thoughts, and his ditch and Land-marke is the very mound of his meditations. He expostulates with his Oxen very 10 understandingly, and speaks *Gee* and *Ree* better then English. His mind is not much distracted with objects: but if a good fat Cowe come in his way, he stands dumbe and astonisht, and though his haste bee never so great, will fixe here halfe an houre's contemplation. His habitation is 15 some poore Thatcht roofe, distinguisht from his Barne by the loope-holes that let out smoak, which the raine had long since washt thorow, but for the double seeling⁴ of Bacon on the inside, which has hung there from his Grand-sire's time, and is yet to make rashers for posterity. His 20 Dinner is his other worke, for he sweats at it as much as at his labour; he is a terrible fastner on a piece of Beefe, and you may hope to stave the Guard off sooner. His religion

is a part of his Copy-hold, which hee takes from his Landlord, and referres it wholly to his discretion. Yet if hee give him leave, he is a good Christian to his power⁵ (that 25 is) comes to Church in his best clothes, and sits there with his Neighbours, where he is capable onely of two Prayers, for raine and faire weather. Hee apprehends God's blessings onely in a Good Yeere, or a Fat pasture, and never praises him but on *good ground*. Sunday he esteemes a day 30 to make merry in, and thinkes a Bag-pipe as essentiall to it as Evening-Prayer, where hee walkes very solemnly after service with his hands coupled behinde him, and censures⁶ the dauncing of his parish. His complement with his Neighbour is a good thumpe on the backe; and his salu- 35 tation, commonly some blunt Curse. Hee thinks nothing to be vices but Pride and ill husbandry, from which he will gravely disswade youth, and has some thrifty Hobnayle⁷ Proverbes to Clout⁸ his discourse. He is a niggard all the Weeke except onely Market-day, where if his Corne sell 40 well, hee thinkes hee may be drunke with a good Conscience. His feete never stinke so unbecommingly, as when hee trots after a Lawyer in Westminster-hall, and even cleaves the ground with hard scraping⁹, in beseeching his Worship to take his money. Hee is sensible of no 45 calamity but the burning of a Stacke of Corne, or the overflowing of a Medow, and thinkes Noah's Flood the greatest Plague that ever was, not because it Drowned the World, but spoyl'd the grasse. For Death hee is never troubled, and if he get in but his Harvest before, let it come when it 50 will, he cares not.

¹ intelligence² occupation³ salads⁴ wainscotting⁵ to the best of his power⁶ criticises⁷ countrified⁸ strengthen⁹ with his profound obeisance

57. *A meere Gull Citizen*

Is one much about the same modell and pitch of braine that the Clowne¹ is, onely of somewhat a more polite and fynicall² Ignorance, and as sillily scornes him, as he is sillily admir'd by him. The quality³ of the City hath
5 affoorded him some better dresse of cloathes and language, which he uses to the best advantage, and is so much the more ridiculous. His chiefe education is the visits of his Shop, where if Courtiers and fine Ladies resort, hee is infected with so much more eloquence, and if he catch one
10 word extraordinary, weares it for ever. You shal heare him mince a complement⁴ sometimes that was never made for him : and no man payes dearer for good words, for he is oft payed with them. He is suted⁵ rather fine then in the fashion, and has still something to distinguish him from a
15 Gentleman, though his doublet cost more : especially on Sundayes, Bride-groome-like, where he carries the state of a very solemne man, and keepes his Pew as his Shop : and it is a great part of his devotion, to feast the Minister. But his chiefest guest is a Customer, which is the greatest relation⁶ hee acknowledges ; especially if you be an honest
20 Gentleman, that is, trust him to coozen⁷ you enough. His friendships are a kinde of Gossiping friendships, and those commonly within the circle of his Trade, wherein he is carefull principally to avoid two things, that is, poore men
25 and surety-ships. He is a man will spend his sixe-pence with a great deale of imputation⁸, and no man makes more of a pinte of Wine then he. He is one beares a pretty kind of foolish love to Schollers, and to Cambridge especially for Sturbridge Faire's sake : and of these all are trewants to
30 him that are not preachers, and of these the lowest the

best: and he is *much ravisht with the noyse of a rolling tongue*. He loves to heare discourses out of his Element, and the lesse hee understands, the better pleas'd, which he expresses in a smile and some fond Protestation⁹. One that does nothing without his chuck, that is, his Wife, with 35 whom he is billing still¹⁰ in conspiracy, and the wantoner she is, the more power shee has over him: And shee never stoopes so low after him, but is the onely woman goes better of¹¹ a Widdow then a Maide. In the education of his child no man fearefuller, and the danger he feares is 40 a harsh schoolemaster, to whom he is alleaging still the weakenes of the boy, and payes a fine extraordinary¹² for his mercy. The first whipping rids him to the University, and from thence rids him againe for feare of starving, and the best he makes of him is some Gull in plush¹³. He is 45 one loves to heare the famous acts of Citizens, whereof the guilding of the Crosse hee counts the glory of this age: and the foure Prentises of London above all the Nine Worthies. He intitles himselfe to¹⁴ all the merits of his Company, whether Schooles, Hospitall or exhibitions, in which he is 50 joynt benefactor, though foure hundred yeeres agoe, and upbraides¹⁵ them farre more then those that gave them; yet with all this folly he has wit enough to get wealth, and in that a sufficienter man¹⁶ then he that is wiser.

¹ countryman² fastidious³ fine society⁴ display affectation about swallowing a compliment⁵ dressed⁶ connexion⁷ cheat⁸ consequence⁹ some silly exclamation¹⁰ whom he is always fondling¹¹ goes off better as, makes a better match as¹² extra terms¹³ a well-dressed simpleton¹⁴ He gives himself the credit of¹⁵ finds fault with¹⁶ and is consequently a more solvent man

58. *A meere Alderman.*

HE is Venerable in his Gowne, more in his Beard, wherewith hee sets not forth so much his owne, as the face of a City. You must looke on him as one of the Towne Gates, and consider him not as a Body, but a Corporation.

5 His eminency above others hath made him a man of Worship, for hee had never beene prefer'd, but that hee was worth thousands. Hee over-sees¹ the Common-wealth, as his Shop, and it is an argument of his Policy², that he has thriyen by his craft. Hee is a rigorous Magistrate in

10 his Ward: yet his scale of justice is suspected, lest it bee like the Ballances in his Ware-house. A ponderous man he is, and substantiall: for his weight is commonly extraordinary, and in his preferment nothing rises so much as his Belly. His head is of no great depth, yet well furnisht;

15 when it is in conjunction with his Brethren, may bring forth a City Apophthegme, or some such sage matter. He is one that will not hastily runne into error, for hee treads with great deliberation, and his judgement consists much in his pace³. His discourse is commonly the Annals of his

20 Majoralty, and what good goverment there was in the dayes of his gold Chaine: though his doore-posts were the onely things that suffered reformation⁴. Hee seemes most sincerely religious, especially on solemne daies; for he comes oft to Church to make a shew, and is a part of the

25 Quire-hangings. Hee is the highest staire of his profession, and an example to his Trade, what in time they may come to. He makes very much of his authority; but more of his sattin doublet; which though of good yeeres, beares

its age very wel, and lookes fresh every Sunday; But his Scarlet gowne is a Monument, and lasts from generation to 30 generation.

¹ superintends
² it is a proof of the soundness
 of his management

³ the chief merit of his judgment
 is that he reaches a decision slowly
⁴ underwent repair

59. *A Constable*

Is a Vice-roy in the street, and no man stands more upon't¹ that he is the King's Officer. His Jurisdiction extends to the next stocks, where hee has Commission for the heeles only, and sets the rest of the body at liberty. He is a Scar-crow to that Ale-house, where he drinkes not 5 his morning's draught, and apprehends a Drunkard for not standing in the King's name. Beggars feare him more than the Justice, and as much as the Whipstocke², whom hee delivers over to his subordinate Magistrates, the Bride-welman³, and the Beadle. Hee is a great stickler in the 10 tumults of double Jugges, and ventures his head by⁴ his Place, which is broke many times to keep whole the peace. He is never so much in his majestie as in his night-watch, where hee sits in his Chayre of State, a Shop-stall, and environ'd with a guard of Halberts, examines all passengers. 15 Hee is a very carefull man in his Office, but if hee stay up after Midnight, you shall take him napping.

¹ insists more upon the fact
² whip

³ keeper of the lock-up
⁴ risks his head by reason of

60. *A Sergeant or Catch-pole*

Is one of God's Judgements; and which our Roarers doe onely conceive terrible¹. Hee is the properest shape wherein they fancy Satan; for hee is at most but an Arrester, and Hell a Dungeon. Hee is the Creditors' 5 Hawke, wherewith they seaze upon flying Birds, and fetch them againe in his Tallons. He is the Period of young Gentlemen, or their full stop, for when hee meets with them they can go no farther. His Ambush is a Shop-Stall, or close Lane², and his Assault is cowardly at your backe. 10 He respites you in no place but a Taverne, where he sels his Minutes dearer then a Clock-maker. The common way to runne from him is thorow him, which is often attempted and atchieved, and no man is more beaten out of Charity³. He is one makes the streete more dangerous 15 then the High-wayes, and men goe better provided⁴ in their walkes then their Journey. Hee is the first handsell⁵ of the young Rapiers of the Templers, and they are as proud of his repulse, as an Hungarian of killing a Turke. He is a moveable Prison, and his hands two Manacles 20 hard to bee fil'd off. He is an occasioner of disloyall thoughts in the Commonwealth, for he makes men hate the King's Name worse then the Devil's.

¹ and the only one which our swaggering roysterers consider terrible

² blind alley

³ gratuitously

⁴ more stoutly armed

⁵ earnings

61. *A Trumpeter*

Is the Elephant with the great Trunke, for hee eates nothing but whaf comes through this way. His Profession is not so worthy as to occasion insolence, and yet no man

so much puffed up. His face is as Brazen as his Trumpet, and (which is worse) as a Fiddler's, from whom he 5 differeth onely in this, that his impudence is dearer. The Sea of Drinke and much wind make a storme perpetually in his Cheeks, and his looke is like his noyse, blustering and tempestuous. Hee was whilome¹ the sound of Warre, but now of Peace; yet as terrible as ever, for wheresoever 10 he comes, they are sure to pay for't. He is the common attendant of glittering² folkes, whether in the Court or Stage, where he is alwaies the Prologue's Prologue. He is somewhat in the nature of a Hogshed, shrillest when he is empty; when his belly is full, hee is quiet enough. No 15 man proves life more to bee a blast, or himselfe a bubble, and hee is like a counterfeit Bankrupt,—thrives best when he is blowne up.

¹ formerly² showy

62. *A Herald*

Is the Spawne, or indeed but the resultancy¹ of Nobilitie, and to the making of him went not a Generation, but a Genealogie. His Trade is Honour, and he sells it, and gives Armes himselfe, though hee be no Gentleman. His Bribes are like those of a corrupt Judge, for they are the 5 prices of blood. Hee seemes very rich in discourse, for hee tels you of whole fields of Gold and Silver, Or and Argent, worth much in French, but in English nothing. He is a great diver in the streames or issues of Gentry, and not a by-Channell or Bastard escapes him; yea, he does 10 with them like some shamelesse Queane², fathers more children on them then ever they begot. His Trafficke is a kind of Pedlery ware, Scutchions, and Pennons and little

Daggers, and Lions, such as children esteeme and Gentle-
 15 men : but his penny-worths are rampant, for you may buy
 three whole Brawns cheaper then three Boares' heads of
 him painted. He was sometimes the terrible Coat of Mars,
 but is now for more mercifull Battels in the Tilt-yard, where
 whosoever is victorious, the spoiles are his. He is an Art
 20 in England, but in Wales Nature, where they are borne
 with Heraldry in their mouthes, and each Name is a
 Pedegree.

¹ product

² jade

63. *A Pot-Poet*

Is the dreggs of wit ; yet mingled with good drink may
 have some relish. His Inspirations are more reall then
 others ; for they doe but faine a God, but he has his by
 him. His Verse runs like the Tap, and his invention, as
 5 the Barrel, ebs and flowes at the mercy of the spiggot. In
 thin drinke hee aspires not above a Ballad, but a cup of
 Sacke inflames him, and sets his Muse and Nose a fire
 together. The Presse is his Mint, and stampe him now
 and then a sixe pence or two in reward of the baser coyne
 10 his Pamphlet. His workes would scarce sell for three
 halfe pence, though they are given oft for three Shillings,
 but for the pretty Title that allures the Country Gentleman:
 for which the Printer maintaines him in Ale a fortnight.
 His verses are like his clothes, miserable Centos and
 15 patches¹, yet their pace is not altogether so hobbling as
 an Almanack's. The death of a great man or the burning
 of a house furnish him with an Argument², and the nine
 Muses are out strait in mourning gowne, and Melpomine

cryes *Fire, Fire*. His other Poems are but Briefs³ in Rime, and like the poore Greekes' collections to redeeme 20 from captivity. He is a man now much imploy'd in commendations of our Navie, and a bitter inveigher against the Spaniard. His frequent'st Workes goe out in single sheets⁴, and are chanted from market to market, to a vile tune, and a worse throat: whilst the poore Country wench 25 melts like her butter to heare them. And these are the Stories of some men of Tiburne, or a strange Monster out of Germany. * * * Hee drops away at last in some obscure painted Cloth⁵, to which himselfe made the Verses, and his life like a Canne too full spills upon the bench. He 30 leaves twenty shillings on the score, which my Hostesse looses.

¹ pieces of patchwork

² subject

³ short pieces

⁴ broadsides

⁵ wrapt round with a piece of old tapestry

64. *A Player.*

HE knows the right use of the World, wherein he comes to play a part and so away. His life is not idle for it is all Action, and no man need be more wary in his doings, for the eyes of all men are upon him. His profession has in it a kind of contradiction, for none is more dislik'd, and 5 yet none more applauded; and hee has this misfortune of some Scholler, too much witte makes him a foolè. He is like our painting Gentle-women, seldome in his owne face, seldomer in his cloathes, and hee pleases, the better hee counterfeits¹, except onely when hee is disguis'd with straw 10 for gold lace. Hee does not only personate on the Stage, but sometime in the street, for he is mask'd still in the

habite of a Gentleman. His Parts finde him oathes and good words, which he keepes for his use and Discourse, 15 and makes shew with them of a fashionable companion². He is tragicall on the Stage, but rampant in the Tying-house³, and sweares oathes there which he never con'd⁴. The waiting-women Spectators are over-eares in love with him, and Ladies send for him to act in their Chambers. 20 Your Innes of Court men were undone but for him; hee is their chiefe guest and imployment, and the sole businesse that makes them After-noone's men⁵. The Poet only is his Tyrant, and hee is bound to make his friend's friend drunk at his charges. Shrove-tuesday hee feares * * * and 25 Lent is more damage to him then the Butcher. He was never so much discredited as in one Act, and that was of Parliament, which gives Hostlers Priviledge before him, for which hee abhors it more then a corrupt Judge. But to give him his due, one wel-furnisht Actor has enough in him 30 for five common Gentlemen, and if he have a good body for sixe, and for⁶ resolution, hee shall challenge any Cato, for it has beene his practice to die bravely.

¹ the better he counterfeits the better he pleases

² and by using them tries to pass himself off as a fashionable fellow

³ dressing-room

⁴ never learnt in his part

⁵ tipplers

⁶ as for

65. *A Poore Fidler*

Is a Man and a Fiddle out of case¹: and he in worse case then his Fiddle. One that rubs two stickes together, (as the Indians strike fire) and rubs a poore living out of it; Partly from this, and partly from your charity, which

is more in the hearing, then giving him, For he sells 5
 nothing dearer then to be gone: He is just so many
 strings above a begger, though he have but two: and yet
 he begs too, onely not in the downe-right *for God's sake*,
 but with a shrugging *God blesse you*, and his face is more
 pin'd² than the blind man's. Hunger is the greatest paine 10
 he takes, except a broken head sometimes, and the labouring
John Dorry. Otherwise his life is so many fits of mirth,
 and 'tis some mirth to see him. A good feast shall draw
 him five miles by the nose, and you shall tracke him againe
 by the sent. His other Pilgrimages are Faires, and good 15
 Houses, where his devotion is great to the Christmas: and
 no man loves good times better. He is in league with
 the Tapsters for the worshipfull³ of the Inne, whom he
 torments next morning with his art, and has their Names
 more perfit then their men⁴. A new song is better to him 20
 then a new Jacket; especially if bawdy, which he calls
 merry; and hates naturally the Puritan, as an enemy to this
 mirth. A Country Wedding and Whitson-ale are the two
 maine places he dominiers in, where he goes for⁵ a
 Musician, and over-lookes⁶ the Bag-pipe. The rest of him 25
 is drunke, and in the Stocks.

¹ in a poor plight² more woe-begone³ the honourable society⁴ knows their names better than

their own servants do

⁵ passes as⁶ looks down upon

66. *The Common Singing-men in Cathedrall Churches*

ARE a bad Society, and yet a Company of good
 Fellowes, that roare deep in the Quire, deeper in the
 Taverne. They are the eight parts of speech, which goe to
 the Syntaxis of Service, and are distinguish't by their noyses

5 much like Bells, for they make not a Consort but a Peale. Their pastime or recreation is prayers, their exercise drinking, yet herein so religiously addicted that they serve God ofttest when they are drunke. Their humanity is a legge to the Residencer¹, their learning a Chapter, for they
 10 learne it commonly before they read it, yet the old Hebrew names are little beholden to them, for they mis-call them worse then one another. Though they never expound the Scripture, they handle it much, and pollute the Gospell with two things, their Conversation and their thumbes.
 15 Upon worky-dayes they behave themselves at Prayers as at their pots, for they swallow them downe in an instant. Their Gownes are lac'd² commonly with streamings of ale, the superfluities of a cup or throat above measure. Their skill in melody makes them the better companions abroad,
 20 and their Anthemes abler to sing Catches. Long liv'd for the most part they are not, especially the base, they overflow their banke so oft to drowne the Organs. Briefly, if they escape arresting, they dye constantly in God's Service; and to take their death with more patience, they have Wine and
 25 Cakes at their Funerall: and now they keepe the Church a great deale better, and helpe to fill it with their bones as before with their noyse.

¹ Their civility consists in a bow
to the clergyman in residence

² streaked

67. *A Cooke.*

THE Kitchin is his Hell, and hee the Divell in it, where his meate and he fry together. His Revennues are showr'd downe from the fat of the Land, and he enterlards his owne

grease among to helpe the drippings. Cholericke he is, not by nature so much as his Art, and it is a shrewd temptation 5 that the chopping knife is so neere. His weapons offer offensive are a messe of hotte broth and scalding water, and woe be to him that comes in his way. In the Kitchin he will domineere, and rule the roste, in spight of his Master, and curses is the very Dialect of his Calling. His 10 labour is meere blustering and furie, and his Speech like that of Sailers in a storme, a thousand businesses at once; yet in all this tumult hee does not love combustion, but will bee the first man that shall goe and quench it. He is never good Christian till a hissing Pott of Ale has slak't him, like 15 Water cast on a firebrand, and for that time he is tame and dispossess. His cunning is not small in Architecture, for he builds strange Fabricks in Paste, Towres and Castles, which are offered to the assault of valiant teeth, and like Darius his Pallace, in one Banquet demolisht. He is a 20 pittillesse murderer of Innocents, and he mangles poore foules with unheard of tortures, and it is thought the Martyrs' persecutions were devised from hence; sure we are, Saint Lawrence his Gridiron came out of his Kitchin. His best facultie is at the Dresser, where hee seemes to 25 have great skill in the Tactikes, ranging his Dishes in order Militarie: and placing with great discretion in the fore-front meates more strong and hardy, and the more cold and cowardly in the reare, as quaking Tarts, and quivering Custards, and such milke-sop Dishes which scape many 30 times the fury of the encounter. But now the second Course is gone up, and he downe into the Seller, where he drinks and sleeps till foure a clocke in the afternoone, and then returnes againe to his Regiment ¹.

¹ administration

68. *A Baker.*

No man verifies the Proverbe¹ more, that it is an Almes-deed to punish him : for his penalty is a Dole, and does the Beggars as much good as their Dinner. He abhorrs therefore workes of Charitie, and thinkes his Bread cast away
 5 when it is given to the poore. He loves not Justice neither, for the weigh-scales' sake, and hates the Clarke of the Market as his Executioner : yet hee findes mercy in his offences, and his Basket onely is sent to Prison. Marry², a Pillory is his deadly enemy, and hee never heares well
 10 after.

¹ the saying² To be sure69. *A Tobacco-seller*

Is the onely man that findes good in it which others brag of, but do not; for it is meate, drinke, and clothes to him. No man opens his ware with greater seriousnesse, or challenges your judgement more in the approbation. His
 5 shop is the Randevous of spitting, where men dialogue with their noses, and their communication is smoake. It is the place onely where Spaine is commended, and prefer'd before England it selfe. He should be well experienc'd in the world; for he has daily tryall of men's nostrils, and
 10 none is better acquainted with humors. Hee is the piecing¹ commonly of some other trade, which is bawde to his Tobacco, and that to his wife, which is the flame that followes this smoke.

¹ adjunct

70. *A Shop-keeper.*

HIS Shop is his wel stufte Booke, and himselfe the Title-page of it, or Index. He utters much to all men, though he sels but to a few, and intreats for his owne necessities by asking others what they lacke. No man speakes more and no more¹, for his words are like his Wares, twenty of one 5 sort, and he goes over them alike to all commers. He is an arrogant commender of his owne things; for whatsoever hee shewes you, is the best in the Towne, though the worst in his Shop. His Conscience was a thing, that would have layde upon his hands, and he was forc't to put it off: and 10 makes great use of honesty to professe upon. Hee tels you lyes by rote, and not minding, as the Phrase to sell in, and the Language he spent most of his yeeres to learne. He never speakes so truely, as when he sayes he would use you as his Brother, for he would abuse his brother; and in his 15 Shop, thinkes it lawfull. His Religion is much in the nature of his customers, and indeed the Pander to it: and by a misinterpreted sense of Scripture *makes a gaine of his Godlinesse*. He is your slave while you pay him ready money, but if hee once be-friend you, your Tyrant, and you 20 had better deserve his hate then his trust.

¹ No man talks more without saying anything fresh

71. *A Handsome Hostesse*

Is the fairer commendation of an Inne, above the faire Signe or faire Lodgings. She is the Loadstone that attracts men of Iron, Gallants and Roarers¹, where they cleave sometimes long, and are not easily got off. Her Lipps are your wel-come, and your entertainment her company, 5

which is put into the reckoning too, and is the dearest parcell² in it: No Citizen's wife is demurer then shee at the first greeting, nor drawes in her mouth with a chaster simper, but you may be more familiar without distaste.
 10 * * * She is the confusion of a Pottle of Sacke³ more then would have beene spent else-where, and her little Jugs are accepted, to have her Kisse excuse them. Shee may be an honest woman, but is not beleev'd so in her Parish, and no man is a greater Infidell in it then her Husband.

¹ swaggering bullies
² item

³ She causes the consumption
 of a tankard of sack

72. A Carryer

Is his own Hackneyman¹, for he lets himselfe out to travell as well as his horses. Hee is the ordinary Embassadour betweene Friend and Friend, the Father and the Sonne, and brings rich Presents to the one, but never
 5 returnes any backe againe. He is no *unletter'd* man, though in shew simple, for questionlesse, hee has much in his Budget², which hee can utter too in fit time and place; He is like the Vault in Gloster Church, that conveyes Whispers at a distance; for hee takes the sound out of your
 10 mouth at Yorke, and makes it be heard as farre as London. He is the young Students' joy and expectation, and the most accepted Guest, to whom they lend a willing hand to discharge him of his burthen. His first greeting is commonly, *Your Friends are well*; And to prove it, in a piece
 15 of Gold delivers their Blessing. You would thinke him a Churlish blunt fellow, but they finde in him many tokens of humanity³. He is a great afflicter of the High-ways, and beates them out of measure⁴, which injury is sometimes

revenged by the Purse taker; and then the Voyage mis-carries. No man domineeres more in his Inne, nor calls 20 his Host unreverently with more presumption, and his arrogance proceeds out of the strength of his Horses⁵. He forgets not his load where hee takes his ease, for he is drunke commonly before he goes to bed. He is like the Prodigall Child, still packing away⁶, and still returning 25 againe. But let him passe.

¹ jobmaster² satchel³ civility⁴ He does a great deal of damage to the highways with his con-

stant traffic

⁵ he gives himself airs on the strength of his horses⁶ always taking his departure

73. *A Servingman*

Is one of the makings up of a Gentleman, as well as his clothes: and somewhat in the same nature, for hee is cast behind his master as fashionably as his sword and cloake are, and he is but *in querpo* without him¹. His propernesse² qualifies him, and of that a good legge; for 5 his head he has little use but to keep it bare. A good dull wit best suits with him, to comprehend common sence and a trencher: for³ any greater store of braine it makes him but tumultuous, and seldome thrives with him. He followes his Master's steps, as well in Conditions⁴ as the 10 street: if he wench or drinke, he comes after in an under-kind, and thinks it a part of his duty to be like him. He is indeed wholly his Master's; of his faction, of his cut, of his pleasures; he is handsome⁵ for his credit, and drunke for his credit; and if hee have power in the seller⁶, 15 commands the parish. Hee is one that keepes the best.

company, and is none of it; for he knowes all the Gentle-
men his Master knowes, and pickes from them some Hawk-
ing and Horse-race termes, which he swaggers with in the
20 Ale-house, where he is onely called Master. * * * The
best worke he does is his marrying, for it makes an honest
woman, and if he follow in it his Master's direction, it is
commonly the best service he does him.

¹ and his master is but half
dressed without him

² handsome figure

³ as for

⁴ in style of living

⁵ well got-up

⁶ cellar

74. *A Taverne*

Is a degree, or (if you will) a paire of staires above an
Alehouse, where men are drunke with more credit and
Apologie. If the Vintner's nose be at doore, it is a signe
sufficient, but the absence of this is supplied by the Ivie
5 bush. The rooms are ill breath'd¹, like the drinkers that
have bin washt well² over-night, and are smelt too fasting
next morning. * * * It is a broacher of more newes then
Hogs-heads, and more jests then newes, which are suckt
up heere by some spungy braine, and from thence squeez'd
10 into a Comedy. Men come heere to make merry, but
indeed make a noise, and this Musicke above is answered
with the clinking below. The Drawers³ are the civillest
people in it, men of good bringing up, and howsoever we
esteeme of them, none can boast more justly of their high
15 calling. 'Tis the best Theater of natures, where they are
truely acted, not plaid, and the businesse, as in the rest
of the world, up and downe, to wit, from the bottome of the
Seller⁴ to the great Chamber. A melancholy Man would

finde here matter to worke upon, to see Heads as brittle
 as Glasses, and often broken. Men come hither to quarrell, ²⁰
 and come hither to be made friends; and if Plutarch will
 lend mee his Simile, it is even Telephus his sword that
 makes wounds, and cures them. It is the common con-
 sumption of the Afternoone, and the murderer, or maker
 away of a rainy day. It is the Torrid Zone that scorches ²⁵
 the face, and Tobacco the gun-powder that blowes it up.
 Much harme would be done, if the charitable Vintener had
 not Water ready for these flames. A house of sinne you
 may call it, but not a house of darkenesse, for the Candles
 are never out, and it is like those Countries farre in the ³⁰
 North, where it is as cleare at mid-night as at mid-day.
 * * * To give you the totall reckoning of it. It is the
 busie man's recreation, the idle man's businessse, the
 melancholy man's Sanctuary, the stranger's welcome, the
 Innes a Court man's entertainment, the Scholler's kind- ³⁵
 nesse, and the Citizen's courtesie. It is the study of
 sparkling wits, and a cup of Sherrey their booke, where we
 leave them.

¹ frowsy² soaked with liquor³ waiters⁴ cellar

75. *A Bowle-Alley*

Is the place where there are three things thrown away
 besides Bowls, to wit, time, money and curses, and the
 last ten for one. The best Sport in it is the Gamesters,
 and he enjoyes it that lookes on and bets not. It is the
 Schoole of wrangling, and worse then the Schooles, for ⁵
 men will cavill here for an haire's breadth, and make a
 stirre where a straw would end the controversie. No

Anticke screwes men's bodies into such strange flexures,
 and you would think them here senseles, to speak sense to
 10 their Bowle, and put their trust in intreaties for a good
 cast. The Betters are the factious noyse of the Alley, or
 the gamesters' Beadsmen that pray for them. They are
 somewhat like those that are cheated by great men, for
 they lose their money and must say nothing. It is the
 15 best discovery of¹ humours, especially in the losers, where
 you have fine variety of impatience, whilst some fret, some
 raile, some sweare, and others more ridiculously comfort
 themselves with Philosophy. To give you the Morall of it;
 It is the Embleme of the world, or the world's ambition;
 20 where most are short, or over, or wide, or wrong-Byas't, and
 some few justle in to the Mistris' Fortune. And it is here
 as in the Court, where the neerest are most spighted, and
 all blowes aym'd at the Toucher.

¹ means of revealing

76. *Paul's Walke*

Is the Land's Epitome, or you may cal it the lesser
 Ile of Great Brittain. It is more then this, the whole
 world's Map, which you may heere discern in it's perfect'st
 motion, justling¹ and turning. It is a heape of stones and
 5 men, with a vast confusion of Languages, and were the
 Steeple not sanctified, nothing liker Babel. The noyse in
 it is like that of Bees, a strange humming or buzze, mixt
 of walking, tongues and feete: It is a kinde of still roare
 or loud whisper. It is the great Exchange of all discourse,
 10 and no busines whatsoever but is here stirring and afoote

It is the Synod of all pates politicke², joynted and laid together in most serious posture, and they are not halfe so busie at the Parliament. It is the Anticke³ of tailes to tailes, and backes to backes, and for vizards you need goe no further then faces. It is the Market of young 15 Lecturers, whom you may cheapen⁴ here at all rates and sizes. It is the generall Mint of al famous lies, which are here like the legends of Popery, first coyn'd and stamp't in the Church. All inventions are emptyed heere, and not few pockets. The best signe of a Temple in it is, that 20 it is the Theeves' Sanctuary, which robbe more safely in the Croud then a wilderness, whilst every searcher⁵ is a bush to hide them. It is the other expence of the day, after Playes, Taverne, and a Bawdy-House, and men have still some Oathes left to sweare heere. * * * The 25 Visitants are all men without exceptions, but the principall Inhabitants and possessors are stale Knights, and Captaines out of service, men of long Rapiers and Breeches, which after all turne Merchants heere, and traffick for Newes. Some make it a preface to their Dinner, and travell for 30 a Stomacke⁶: but thriftier men make it their Ordinarie⁷: and boord heere very cheape. Of all such places it is least haunted with Hobgoblins, for if a Ghost would walke more, hee could not.

¹ in violent motion

² of all politicians

³ grotesque exhibition

⁴ bargain for

⁵ everybody who is looking for the thieves

⁶ walk for an appetite

⁷ their table d'hôte

77. *A Prison*

Is the grave of the living, where they are shut up from the world, and their friends: and the wormes that gnaw upon them, their owne thoughts, and the Jaylor. A house of meager lookes, and ill smells: for lice, drink, Tobacco
5 are the compound; Pluto's Court was express't from this fancy. And the persons are much about the same parity that is there¹. You may aske as Menippus in *Lucian*, which is Nireus, which Thersites, which the begger, which the Knight: for they are all suited in the same forme of
10 a kinde of nasty poverty. Onely to be out at elbowes is in fashion here, and a great Indecorum, not to be thredbare. Every man shewes here like so many wrackes upon the Sea,—here the ribs of a thousand pound, here the relicke of so many Mannours, a doublet without buttons.
15 And tis a spectacle of more pittie then executions are. The company one with other, is but a vieing of complaints, and the causes they have to rayle on fortune, and foole themselves, and there is a great deale of good fellowship in this. They are commonly, next their Creditors, most
20 bitter against the Lawyers, as men that have had a great stroke in assisting them hither. Mirth here is stupidity or hard-heartednes; yet they faine it sometimes to slip melancholy, and keep off themselves from themselves, and the torment of thinking what they have beene. Men
25 huddle up their Life here as a thing of no use, and weare it out like an old suite, the faster the better; and hee that deceives² the time best, best spends it. It is the place where new commers are most welcom'd, and next them

ill newes, as that which extends their fellowship in misery, and leaves fewer to insult: And they breathe their dis- 30 contents more securely here, and have their tongues at more liberty then abroad. Men see here much sin, and much calamity: and where the last does not mortifie³, the other hardens, and those that are worse here, are desperately worse, as those from whom the horror of sinne 35 is taken off, and the punishment familiar. And commonly a hard thought passes on all⁴ that come from this Schoole: which though it teach much wisdom, it is too late, and with danger: and it is better bee a foole, then come here to learne it.

40

¹ And the condition of the inmates is pretty much the same in both places

² beguiles

³ render them insensible

⁴ a harsh way of thinking stamps all those

* * The references in the Introduction and Notes are to the following editions :

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NOTES

Dedication.

To the Reader: the First edition adds *Gentile or Gentle*, i.e. 'noble or courteous.' From the Old French *gentil* we derive our *gentle* and also *genteel* and *jaunty*: in the last two cases the French pronunciation has been approximately preserved.

lapt, 'wrapt.'

impose them not on the Author, 'do not attribute them to the author.' Sir Thomas Browne similarly uses the words *impose* and *impute* in juxtaposition: 'This cannot be allowed except we impute that unto the first cause which we impose not on the second.'

The amazing sentence which extends from l. 1 to l. 14 and contains one-hundred-and-forty-one words is quite unlike Earle's style. *Who* in l. 3 has its verb *was* in l. 13, but there is an anacoluthon in the middle, for the participles *written* (l. 5) and *passing* (l. 7) refer to the objective *them*, and *grew* (l. 8) is therefore without a subject.

1. A Child. P. 1, ll. 2—4. *hee is happy...his Character*: 'that man is happy whose experience of the world is so limited that a child's is the only personality which he can describe.' There is a play on the two meanings of the word *character*, (1) letter of the alphabet, (2) moral *caract r*. Other examples of verbal pleasantry occur in **14**, 2; **30**, 24; **37**, 3—4; **39**, 22—3; **41**, 4; **46**, 32; **50**, 17—8; **53**, 3—4, 6; **58**, 4, 5—6; **61**, 18; **62**, 15; **64**, 3, 26; **66**, 3—4; **67**, 9; **68**, 9; **72**, 5, 7, 23; **74**, 1, 13, 14, 16.

P. 2, ll. 25—6. *sighes to see...out-liv'd*. Cf. Hood, *Past and Present*:

'It was a childish ignorance,
But now 'tis little joy,
To know I'm further off from Heaven,
Than when I was a boy.'

27. *much worse in his breeches*, Genesis iii. 7. In the English translation of the Bible, issued from Geneva in 1559, this verse was rendered, 'Then the eyes of them bothe were opened...and they sewed figge tree leaves together and made themselves breeches.' Among book-collectors this version (which was in common use in England, until the appearance of the Authorised Version in 1611) is known as the Breeches Bible. Wyclif had employed the same term however in his translation of 1382; 'they soweden to gidre leeves of a fige tree and maden hem brechis.'

2. **A Young Man.** P. 3, ll. 16—8. *He is mingled...acquainted:* 'He wishes to be a man of fashion, and, as he thinks vices fashionable, he takes part in them.'

29. *He does seldome...doe againe: i.e.* 'He does everything so ill that he wishes afterwards that he could recall the past and do the thing in another way.'

3. **A Good Old Man.** Compare Overbury's Character 'An Olde Man' (*Works*, p. 63), and Hall's 'Wise Man' (Book 1. *Characterisms of Virtues*, No. 1).

P. 4, l. 18. *still*, 'always,' as throughout the text, except in 7, 12, 28, 24, where it means 'up to the time' spoken of.

23. *the poetry of Cato.* Earle's reference is doubtless to Dionysius Cato, whose exact date is uncertain, but who was probably a contemporary of the two Antonines (A.D. 138—180). He was the author of four books of moral distichs in Latin verse addressed to his son. These *Disticha de Moribus* enjoyed a wide vogue in the sixteenth century and were confounded with the prose *Praecepta ad Filium* of Cato the Censor, quoted by Pliny and Aulus Gellius. The edition of 1759 gives versions in five languages.

27. *if he like his own times better then these:* cf. Horace, *Ars Poetica*, 173:

'laudator temporis acti

Se puero.'

then is the form of the conjunction 'than' *passim*.

4. **A Stayed Man.** Compare Overbury's Character 'A Wise Man' (*Works*, p. 60).

P. 6, l. 29. *his old round Breeches.* In the age of Elizabeth fashion prescribed breeches of enormous size for the men and large hoop farthingales for the ladies.

31. *Active in the World, &c.* A reminiscence of Cicero's *De*

Oratore, i. i. *ut vel in negotio sine periculo vel in otio cum dignitate esse possent.*

5. A Contemplative Man. P. 7, l. 8. *Scaffold.* This term was used to denote both the stage on which a play was exhibited and the gallery for spectators, admission to which cost twopence. Lambard in his *Perambulations of Kent* 1596, (p. 233), says that none who go 'to Paris Garden, the Bell Savage or Theatre, to behold beare-baiting, enterludes or fence-play, can account of any pleasant spectacle unlesse they first pay one pennie at the gate, another at the entrie of *the scaffold*, and the third for a quiet standing.' *The Hospital for Incurable Fooles* (1600) mentions the 'Player that in speaking an Epilogue makes love to *the twopennie-roume* for a plaudit.'

13—4. *Hee comes not in Company...with himselfe.* Compare the saying of Scipio Africanus, *se nunquam minus solum esse quam quum solus esset.* Bacon says, 'A Crowd is not Company.' (*Essays*, xxvii. 16.)

6. Acquaintance. P. 8, l. 5. *herd.* The edition of 1633 has *hoard*. I have adopted *herd* from the First edition as more in keeping with the context.

34—5. *for it is with men...distance.* Cf. Horace, *Ars Poetica*, 361 :
'Ut pictura poesis: erit quae, si propius stes,
Te capiat magis, et quaedam, si longius abstes.'

7. A Plausible Man. Compare Theophrastus' Character of 'The Complaisant Man' (*Characters*, No. 2, p. 85). An Agreeable person has been defined as 'a person who agrees with you.'

P. 10, ll. 21—5. *Silly men...owne discovery.* The addition of the clause which follows *themselves* is an afterthought and produces an illogical result. Silly men are not pleased to have 'their own discovery' hastened forward, for 'their own discovery' shows them to be silly. Earle means that silly men esteem the Plausible Man because he gives them a good conceit of themselves, though the actual result is that they make fools of themselves without being aware of it.

8. A meere Complementall Man. l. 4. *ghosts that Aeneas mette with.* Cf. Virgil, *Aeneid*, VI. 701 :

'Ter frustra comprensa manus effugit imago,
Par levibus ventis volucrique simillima somno.'

8—10. *His words...no purpose.* Cf. Bacon, *Essays*, liii. 19—21, 'If hee be an Ordinary Flatterer, he will have certaine Common Attributes which may serve every Man.'

P. 11, l. 23. *Elogie* is derived from Latin *elogium*, which signified 'an inscription on a monument.' Hence the word *elogy* acquired as its meaning 'a brief summary of a man's character,' and as this was usually favourable, *elogy* was confused with *eulogy* (from Greek *εὐλογία*, 'praise').

9. A Flatterer. Compare Theophrastus' Character (No. 1, p. 81), Butler's, and Hall's (Book 11. *Characterisms of Vices*, No. 7) under the same title. Overbury's sketch of 'A Flatterer' (*Works*, pp. 54—5) is short and rather inadequate.

8. *casheering*. The verb *cashier* is taken from the Dutch *casseren*, German *cassiren*, 'to annul,' 'to discard.' The root *cash* is connected with the French *casser*, 'to break,' Latin *cassus*, 'void.'

10. A Partiall Man. P. 13, l. 11. *beholding* for the past participle *beholden*. See Abbott, *Shakespearian Grammar*, § 372. Earle uses both forms. The original meaning of 'behold,' viz. 'to hold' or 'bind by obligation,' is retained only in these participles. Compare the verbs *regard* and *observe*, which also combine the senses 'keep' and 'look at.'

13—7. *He preferres...his friends*. Overbury has a similar remark in his description of a very different person, the 'Meere Scholer' (*Works*, p. 87): 'The antiquity of his University is his creed, and the excellency of his Colledge (though but for a match at football) an article of his faith.'

25. *Sejanus*, the confidential adviser of Tiberius, aimed at obtaining the imperial power, and with this object instigated Livilla to murder her husband Drusus, promising her marriage and a share of the throne. The suspicions of Tiberius were at length aroused, and Sejanus was put to death by a decree of the Senate, A.D. 31.

Tiberius, emperor of Rome, A.D. 14—37, is said to have been guilty of great cruelty and debauchery during the latter part of his life.

11. A Detractor. P. 14, l. 7. *the red Dragon*: evidently an allusion to Revelation xii. 3, 13, 15. (Bliss.)

14. *Postilling*. The verb 'to postil' signifies 'to insert marginal notes': glosses or marginal notes were called *postils* (Mediaeval Latin *postilla*, from *post illa*) because they followed the text. Cf. Bacon's *History of Henry the Seventh*, p. 456: 'I do remember to have seen long since a book of accompt of Empson's, that had the King's hand almost to every leaf by way of signing, and was in some places *postilled* in the margin with the King's hand likewise.'

18. *solécisme*, originally 'a blunder in grammar,' hence 'a blunder of any kind.' Members of the Athenian colony of Soli in Asia Minor spoke Greek imperfectly: a violation of syntax or idiom was hence called *σολοικισμός*.

12. A Discontented Man. Compare Theophrastus' Character of 'The Grumbler' (No. 22, p. 143) and see Dr Jebb's note, p. 243. Hall has a paper on 'The Malecontent' (Book II. *Characterisms of Vices*, No. 5), and Overbury on 'A Distaster of the Time' (*Works*, p. 127).

P. 16, l. 14. *an enemy to an hat-band*. The absence of a hat-band was one of the external signs of a 'malecontent.' Thus Rosalind tells Orlando (*As You Like It*, III. ii. 397) 'Your hose should be ungartered, *your bonnet unbanded*, your sleeves unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation.' Cf. Harington's *Metamorphosis of Ajax* (Prologue): 'Wherefore, failing to bate with Ulysses...he became a perfect malecontent; viz. *his hat without a band*, his hose without garters, etc.' The following passage from an anonymous comedy, *How a Man may chuse a good Wife from a bad*, affords an even better illustration of Earle's language:

'A sigher, melancholy humourist,
Crosser of arms, a goer without garters,
A hat-band hater and a busk-point wearer.'

See the note in Decker's *Gull's Hornbook*, pp. 74—5.

27. *Friar*. A Friar (French *frère*, Latin *frater*) in the Roman Catholic Church is a member of one of the mendicant monastic orders. The four principal orders are Franciscans (Grey Friars), Dominicans (Black Friars), Carmelites (White Friars), and Augustinians (Austin Friars).

13. An Affected Man. Compare Butler's Character with the same title.

2. *taken in it*: compare the expression 'taken with the manner,' used by Costard (*Love's Labour's Lost*, I. i. 204), and by the Prince (I *Henry IV.*, II. iv. 346).

P. 17, l. 18. *bodged* is a variant of *botched*.

28—30. *He will not carry...question it*. A gentleman will not blast another person's reputation without good cause, and this man affects the behaviour of a gentleman.

14. A Selfe-conceited Man. Compare Butler's Character of 'A Proud Man.'

P. 18, l. 4. *become his owne booke.* The First edition has 'become to his own booke,' which gives a meaning, if we understand *become* in the sense 'betake himself'; the word is thus used by Bacon (*Essays*, xlv. 105), 'one cannot tell where to *become* to be out of the Sunne or Cold.' But the Self-conceited Man does not merely *betake himself* to his own book: he *is* his own book.

20. *tenent* is the 3rd person plural present indicative of *tenere*, 'to hold': the modern *tenet* is the 3rd person singular.

24. *Arminian.* The Arminians derived their name from Arminius (Jacobus Harmensen), a Protestant theological professor at Leyden, who was born in 1560 and died in 1609. Arminius attacked the Calvinistic doctrine of predestination. In England Arminianism was welcomed by the antagonists of Puritanism, and James I., who had been a Calvinist all his life, leaned in his later years towards Arminianism.

Peter Ramus, a celebrated French philosopher and philologist, was born in 1500 and perished in the massacre on St Bartholomew's Day, 1572. He published his *Institutiones Dialecticae* in 1543 and attacked the Aristotelian system of logic. Bacon censures Ramus (*Advancement of Learning*, Book II.) for 'introducing the canker of epitomes.'

Aristotle was born at Stagira in Macedonia, B.C. 384, and died in exile at Chalcis, B.C. 322.

25. Paracelsus was born near Zurich, 1493, and died at Salzburg in 1541. 'While Ramus was assaulting the stronghold of Aristotelian despotism, the syllogistic method of argumentation, another province of that extensive empire, its physical theory, was invaded by a still more audacious and, we must add, a much more unworthy innovator, Theophrastus Paracelsus....Paracelsus employed his youth in casting nativities, practising chiromancy, and exhibiting chemical tricks....He seized hold of a notion which easily seduces the imagination of those who do not ask for rational proof, that there is a constant analogy between the macrocosm, as they called it, of external nature, and the microcosm of man. This harmony and parallelism of all things, he maintains, can be made known to us only by divine revelation.' (Hallam, *Literature of Europe*, I. p. 397.)

Galen, a celebrated Greek physician, was born at Pergamus, A.D. 130, and is said to have died at Rome about the year 200. He wrote in the Attic dialect. What remains of his treatises is enough to fill many volumes.

26. The words *and Lipsius his hopping stile before either Tully or*

Quintilian are absent from the Sixth edition but occur in the First. Justus Lipsius was born in 1548, held professorships at Jena, Leyden and Louvain, and died in 1606. His edition of Tacitus is his best work. 'He was the founder of a school of bad writers, which lasted for some time, especially in Germany....A style of point and affected conciseness will always have its admirers, till the excess of vicious imitation disgusts the world.' (Hallam, *Literature of Europe*, II. p. 27.)

27. *Tully*. Marcus Tullius Cicero, born B.C. 106, died B.C. 43.

Quintilian. Marcus Fabius Quintilianus, born A.D. 42, was the author of a treatise *De Institutione Oratoria* which is extant.

P. 19, ll. 32—5. *if he bee once driven...a murther*. If the Self-conceited Man once catches a glimpse of himself as he really is, he sees that there is a deadly antagonism between his true character and his fancied character.

15. **A Bold Forward Man**. ll. 2—3. *he does not goe, but thrusts well*, 'he makes no progress himself, but thrusts others aside.' French Version, *il ne va pas mais pousse*. For the use of *go* meaning 'walk' cf. Shakespeare, *Tempest*, III. ii. 22,

Stephano.

We'll not run, Monsieur Monster.

Trinculo. Nor go neither.

Also *Two Gentlemen of Verona*, III. i. 386,

Speed. And must I go to him?

Launce. 'Thou must run to him.

A *go-cart* is a vehicle for teaching children to walk. When a child has learnt to walk he is said to '*go alone*.'

11. *a snuffe*, i.e. a candle almost burnt out. Cf. Shakespeare, *Cymbeline*, I. vi. 86,

'To hide me from the radiant sun and solace

I' the dungeon by a snuff.'

14. *cup-boord* originally signified, in accordance with its etymology, 'a board or table on which plate was set out,' and hence, 'a collection of plate.' Both of these uses are now obsolete.

P. 20, l. 17. *St Marie's*, i.e. the University Church.

beyond his regencie, i.e. beyond the end of the second year after taking his M.A. degree. Masters of this standing were called Regentes. In Earle's time the Regents controlled the 'Schools,' and they still form 'The House of Congregation' which grants ordinary degrees.

18. 'Paul's Cross stood in the church-yard of that cathedral, on

the north side, towards the east end. It was used for the preaching of sermons to the populace.' (Bliss.)

19. *alife* is derived probably from *lief*, 'dear,' but was confused with *life*, as if it meant 'as one's life.' The word occurs only in the phrase *to love alife*, i.e. 'to love dearly.'

25. *Benjamin's messe*, Genesis xliii. 34.

35. *Sculler* may mean either 'boatman' or 'boat.' In the following passage Pepys uses the word in the latter sense (*Diary*, July 12, 1665): 'By water, at night late, to Sir G. Carteret's, but, there being no oars to carry me, I was fain to call a *skuller* that had a gentleman already in it.'

38. *ready for Scarlet*, when he goes up to Oxford to take his Doctor's degree and put on the scarlet hood.

16. **A Medling Man.** Compare Theophrastus' Character, 'The Officious Man' (*Characters*, No. 10, p. 109), Hall's 'The Busy-Body' (Book II. *Characterisms of Vices*, No. 2), and Butler's 'A Busy Man.'

P. 21, l. 2. *his businesse is most in his face*: this is explained in ll. 7 and 14; he 'listens with both ears and looks earnestly' and assumes 'a serious and counselling forehead.'

17. **A Blunt Man.** P. 22, l. 15. *My Masters.* The ordinary title of address was formerly *Master*, which has now become *Mister*. In a gathering at which nobles were present, the Blunt Man should have said 'My lords and masters,' just as one would say 'My lords and gentlemen' in addressing a mixed assembly now.

19. *he must speake his minde, and that is his worst*, probably virtual *oratio obliqua* of 'I must speak my mind and that is my worst fault.' For other examples of Earle's employment of this construction, see p. 155 of the Appendix.

26. *touchy*. The First edition reads *teachy*. The two words have the same meaning, but they are of different origin.

29. *Elogie*, see 8, 23, note, p. 100.

18. **An Insolent Man.** P. 24, l. 21. *they are done with such... imputation*: the Insolent Man makes so much of the courtesies he shows you, sets down these trifles as items of importance in the account against you. *Imputo* had this meaning with writers of the post-Augustan age: cf. Juvenal, *Satires*, v. 14,

'Fructus amicitiae magnae cibus: imputat hunc rex,
Et quamvis rarum tamen imputat.'

19. A Modest Man. Compare Hall's Character, 'The Humble Man' (Book I. *Characterisms of Virtues*, No. 4).

7. *they are mistaken*, for 'they are in error,' 'they mistake.' This instance of its use shows that the solecism is of respectable antiquity.

P. 25, ll. 11—4. *He is one that sneaks from a good action...and is more blushinglly deprehended in this, then others in sin.* Compare Pope's couplet (*Epilogue to the Satires*, Dialogue I, 135)—

'Let humble Allen, with an awkward shame,
Do good by stealth, and blush to find it Fame.'

20. An Ordinairie Honest Fellow. P. 26, l. 7. *above boord.* Johnson says that the figure is borrowed from the table under which dishonest players change the cards held in their hands.

21. A meere Formall Man. Compare Butler's Character of 'The Affected or Formal Man.'

P. 27, l. 15. *Hee has some faculty in mangling of a Rabbet.* Prince Hal makes a similar admission about Falstaff: 'Wherein neat and cleanly, but to carve a capon and eat it?' (I *Henry IV.*, II. iv. 502.)

17. *a trencher.* People of fashion in Earle's time still used the trencher or wooden platter. Decker (*Gull's Hornbook*, ch. I. pp. 44—5) describing the diet of former generations, says, 'The suspicious Venetian carved not his meat with a silver pitch fork, neither did the sweet-toothed Englishman shift a dozen of trenchers at one meal.' A change of trenchers during a meal was allowed only to upper-class guests. Hall mentions as one of the three conditions imposed by 'a gentle squire' upon the 'trencher-chaplain' who serves as his boys' tutor,

'Third, that he never change his trencher twice.'

(*Virgidemiarum*, Book II. Satire vi.)

P. 28, l. 24. *the Church-walke*: the First edition has *the Minster walke*.

22. A meere Empty Wit. l. 11. *travell*, i.e. 'travail,' 'labour.' In this sense the form *travail* is still used of labour in childbirth.

then, viz. when he makes a laborious effort. The construction of the latter part of the sentence is loose, but the sense is clear.

13. *bumbast* meant (1) 'cotton-wool,' (2) 'cotton-wool used for stuffing,' (3) 'a puffed out style,' 'inflated language,' 'tall talk.'

17. Martial (A.D. 43—104) was the author of some fifteen hundred short poems which have come down to us, all included under the title *Epigrammata*.

23. A too idly Reserv'd Man. P. 29. *Idly, i.e.* without adequate reason.

3. *Privie Counsell.* This term was applied, early in the fifteenth century, to the Royal Council or to a committee of the Royal Council. Under the Tudor Sovereigns it exercised great powers, recognizing scarcely any restraint save that which was imposed by the common law.

5. Nicolo Machiavelli (born 1469, died 1527) held office under the Florentine Republic. During his latter years he wrote, in banishment, an essay called *The Prince*, which has made its author's name a by-word for calculating duplicity.

7. *the Inquisition.* At the close of the fifteenth century the Inquisition in Spain was noted for its severity towards heretics, and it was not until 1834 that it was finally suppressed in that country.

15. *whatsoever he reades is letters*, and therefore contains matters strictly private.

P. 30, l. 18. *misapplied.* The Sixth edition reads *misplaced*, not so well.

20. '*Primiviste* and *Primero* were, in all probability, the same game, though Minshew, in his Dictionary, calls them "two games at cardes." The latter he explains "*primum et primum visum*, that is, first and first seene, because hee that can shew such an order of cardes first, winnes the game." The coincidence between Mr Strutt's description of the former and the passage in the text, shows that there could be little or no difference between the value of the cards in these games, or in the manner of playing them. "Each player has four cards dealt to him, one by one; the 7 was the highest card, in point of number, that he could avail himself of, which counted for 21, the 6 counted for 16, the 5 for 15, and the ace for the same.'" (Bliss.) The games are mentioned as distinct, however, by John Taylor, the Water Poet, in the *Motto* (1622). He is enumerating the diversions by which the Prodigal gets rid of his fortune :

'At Irish, Tick-tack, Doublets, Draughts or Chesse,
He flings his money free with carelesnesse :
At Novum, Mumchance, mischance (chuse ye which)
At One-and-Thirty, or at Poore-and-rich,
Ruffle, Flam, Trump, Noddy, Whisk, Hole, Sant, New Cut;
Unto the keeping of foure Knaves he'll put
His whole estate at Loadum, or at Gleeke ;
At Tickle-me-quickly he's a merry Greeke,

At *Primefisto*, Post-and-payre, *Primero*,
 Maw, Whip-her-ginny, he's a lib'rall Hero ;
 At My-sow-pigg'd, and (Reader, never doubt ye)
 He's skilled in all games except Looke about ye.
 Bowles, Shove-groate, Tennis, no game comes amiss,
 His purse a purse for anybody is.'

28. *Oedipusses*, i.e. people who guess the riddle, as Oedipus guessed the riddle of the Sphinx.

24. **A Weake Man.** l. 7. *and no more.* The First edition has, instead of these words, *if he could order his intentions.*

P. 31, ll. 23—4. *his company...but invited.* He never sees company unless he goes to the expense of entertaining his acquaintances himself.

25. **The World's Wise Man.** P. 32, l. 25. Ludovic Sforza, duke of Milan, born in 1451, succeeded his nephew, whom he is said to have poisoned, in 1494. He was taken prisoner by the French in 1500 and spent the rest of his life in captivity. He died in 1508.

Cesare Borgia, son of Pope Alexander VI., resigned his position as cardinal to become a soldier, and was killed at a siege in 1507. His character was infamous. He was charged with the murder of his elder brother and of Alfonso, husband of Lucrezia.

Richard the Third, King of England, A.D. 1483—5, though an unscrupulous man, was not the monster of popular imagination. His character may challenge comparison with that of his brother Edward IV., or of his successor Henry VII.

26. **A meere Great Man.** P. 33, l. 6. *his Images*, viz. the monumental effigies of his ancestors in Westminster Abbey, shown by the verger, 'the fellow of Westminster,' whose labour the Great Man saves by describing them himself.

17. *parcels of the Chronicle*, i.e. bits which he is always quoting, from such works as Grafton's, Stow's, Holinshed's or Harrison's *Chronicles*, containing references to his ancestors.

19—21. *Hee is meereley...courtesies.* Compare Falstaff's remarks on Justice Shallow and his servants, 2 *Henry IV.*, v. i. 72—83.

27. **A Vulgar-spirited Man.** P. 34, l. 15. Ambrose Spinola was born in 1569. At the age of thirty he entered the service of Philip III. He took Ostend after a three years' siege and was made Commander-in chief of the Spanish forces in the Low Countries. At the siege of Cassel his troops met with a reverse which was due to the

interference of the government at home. Spinola regarded himself as disgraced. He died in 1630, exclaiming, 'They have robbed me of my honour.' Earle refers to him again, **37**, 25.

P. 35, l. 18. Chaucer died in 1400.

19. *the voice has gone so*: cf. Shakespeare, *Henry VIII.*, IV. ii. 11. 'Well, the voice goes, madam.'

29. *the Beares*. The Bear Garden on Bankside in Southwark, originally called the Paris Garden, was the most important centre in London for bear-baiting under the Stuarts.

'Seven Hills there were in Rome, and so there be
Seven Sights in New-Troy crave our memorie:
Tombes, Guild-Hall Giants, Stage-plaies, Bedlam poore,
Ostrich, Beare-garden, Lyons in the Towre.'

Brathwait, *Barnabees Journall*, Part II. (1638).

28. A High-spirited Man. P. 36, l. 7. *never so high*, in our idiom 'ever so high,' but the negative form may be justified as elliptical for 'to rebound so high as was never the case before.'

24. *after*, 'in a manner befitting,' 'suitably to'; cf. Psalm xxviii. 4, 'give them *after* the work of their hands.'

30. *One that will doe nothing upon commaund*: so Falstaff, 'If reasons were as plentiful as blackberries, I would give no man a reason upon compulsion.' (I *Henry IV.*, II. iv. 264.)

29. A Suspicious, or Jealous Man. Compare Hall's Character of 'The Distrustful Man' (Book II. *Characterisms of Vices*, No. 12).

P. 37, ll. 8—9. *it shall goe hard but you must abuse him*: another instance of Earle's use of the virtual *oratio obliqua*.

P. 38, ll. 23—6. *no man is undone...satisfaction*. Compare the French proverb, '*Qui s'excuse, s'accuse*.'

30. A Coward. Theophrastus has this Character (No. 27, p. 159). Overbury deals with 'A Vaine-glorious Coward in Command' (*Works*, p. 108).

P. 39, l. 24. *makes him bewray both the roome and it*: a coarse jest on *bewray*, 'to disclose,' and *beray*, 'to befoul.'

31. A Rash Man. Compare Hall's Character of 'The Presumptuous Man' (Book II. *Characterisms of Vices*, No. 11), and Butler's Character of 'The Rash Man.'

P. 40, l. 21. *successe* was formerly of neutral meaning, 'issue': cf. **47**, 3, 'with success many times as unprosperous,' and Shakespeare, *Julius Caesar*, v. iii. 66, 'good success.'

23. *pickthank*, one who picks a thank by his officiousness in doing what he is not asked to do: 'a sycophant,' 'parasite,' 'flatterer.' Cf. Shakespeare, 1 *Henry IV.*, III. ii. 25.

32. **A Sordid Rich Man.** Compare Theophrastus' Characters of 'The Penurious Man' (No. 24, p. 147) and 'The Mean Man' (No. 25, p. 151), and see Dr Jebb's note, p. 247. The Characters of 'The Covetous Man' in Hall (Book II. *Characterisms of Vices*, No. 9), and in Overbury (*Works*, p. 151), also contain points of resemblance to this sketch of Earle's.

P. 41, l. 13. *the deare yeare* is identified by Bliss with the year 1574, when, according to Holinshed's *Chronicle*, prices of provisions rose enormously, but 'all this dearth notwithstanding, (thanks be given to God) there was no want of anie thing to them that wanted not monie.'

14. *the great frost.* 'On the 21st of December, 1564, began a frost referred to by Fleming, in his Index to *Holinshed*, as "the frost called the great frost," which lasted till the 3rd of January, 1565.' (Bliss.)

20—2. *Hee loves to pay short...no more.* Dr Jebb points out the resemblance between this passage and the following extract from Theophrastus' Character of 'The Avaricious Man' and regards it as clear evidence that Earle had read Theophrastus' collection: 'It is just like him, too, when he is paying a debt of thirty minas, to withhold four drachmas.' See the Introduction to Jebb's *Characters of Theophrastus*, pp. 67—8.

23. *and then onely is not sicke*, because at home he starves himself and is consequently out of health.

33. **A Poore Man.** P. 42, l. 37. *the onely hee.* For examples of the use of the demonstrative pronouns *he* and *she* instead of 'man' and 'woman,' see Abbott, *Shakespearian Grammar*, § 224.

34. **A Drunkard.** Compare Butler's Character of 'A Sot.'

P. 43, l. 7. *If any mischiefe escape him.* We should now say, 'if he escape any mischief.'

9. *Cham*, Ham. Genesis ix. 21, 22.

14. *spirits.* According to the old theory, the vital spirits, a subtle essence, pervaded the body and effected the performance of the various functions. These vital spirits were conveyed to the brain and there refined and converted to animal spirits. In the act of vision, the vital spirits darted out to the object and returned bringing information.

18. *vessell.* For this figurative use of the word to denote the human body, cf. 1 Thessalonians iv. 4, 'to possess his vessel in sanctification,'

and 1 Peter iii. 7, 'giving honour unto the wife as unto the weaker vessel.'

P. 44, l. 25. *trying a mastery*. Cf. 2 Timothy ii. 5, 'If a man also strive for masteries,' ἐὰν δὲ καὶ ἀθλῇ τις, and Bacon's *Essays*, xix. 48, 'But this is but to try Masteries with Fortune.'

35. A Prophane Man. Hall treats of the same Character (Book II. *Characterisms of Vices*, No. 4).

1. *as farre as the Law gives him leave*. 'The fourth species of offences more immediately against God and religion is that of blasphemy against the Almighty by denying his being or providence.... These are offences punishable by fine and imprisonment or other corporal punishment, for Christianity is part of the laws of England.' (Blackstone, *Commentaries on the Laws of England*, 1st edition, 1769.)

6. *the breaking of the Commandement shall tempt him to it*. He breaks the commandment just for the sake of breaking it.

36. A Scepticke in Religion. P. 45. In Earle's time the term Sceptic signified Doubter. The Sceptic was one who held his judgment in suspense. But before the end of the seventeenth century the word was used also in its present restricted sense to denote one who disbelieves the fundamental principles of Christianity.

P. 46, l. 30. *Arch-practice*. As a prefix *arch* commonly signifies 'chief,' 'prime,' but it is used here with a derogatory implication. Our adjective *arch* bears the meaning 'playfully cunning.' *Practice* stands for 'diplomacy' in a bad sense, as in our expression 'sharp practice.' Cf. *Twelfth Night*, v. i. 360.

41. *zeale of Amsterdam*. In 1604 Bancroft's endeavour to enforce conformity 'obliged many learned Ministers and their Followers to leave the Kingdom and retire to Amsterdam, Rotterdam, the Hague, Leyden, Utrecht, and other Places of the Low Countries, where English Churches were erected after the Presbyterian Model.' (Neal, *History of the Puritans*, Vol. II. Ch. i. p. 47.) Most of these exiles were Brownists or Separatists. Two of their leaders, Johnson and Ainsworth, being men of warm spirits, quarrelled about certain points of discipline, split into factions the congregation over which they jointly presided, excommunicated each other, and at length made Amsterdam too hot to hold them. 'Independency,' said Selden, 'is in use at Amsterdam, where forty churches or congregations have nothing to do with one another.' (*Table Talk*, p. 83.)

44. *propend*: cf. *Troilus and Cressida*, II. ii. 190,

‘I propend to you

In resolution to keep Helen still.’

45. Robert Bellarmine (1542—1621) entered the order of the Jesuits in 1560 and was made a cardinal in 1599. ‘His abilities are best testified by Protestant theologians, not only in their terms of eulogy, but indirectly in the peculiar zeal with which they chose him as their worthiest adversary. More than half-a-dozen books in the next fifty years [1600—1650] bear the title of Anti-Bellarminus; it seemed as if the victory must remain with those who should bear away the *spolia opima* of this hostile general. The Catholic writers, on the other hand, borrow everything, it has been said, from Bellarmine, as the poets do from Homer.’ (Hallam, *Literature of Europe*, vol. II. p. 87.)

46. *the Fathers*. Those writers of the early Church, whose teaching was accepted as authoritative, are called the Fathers. Six, whose lives were in any part contemporary with those of the Apostles, are described as the Apostolic Fathers.

47. Faustus Socinus was born at Sienna in 1539. After spending some years in France, Italy, Switzerland, and Transylvania, he settled in Poland and died near Cracow in 1604. He was the opponent of evangelical theology, denying the divinity of Christ, the eternity of punishment, and the existence of Satan.

Conrad Vorst, a learned German theologian, was born at Cologne in 1569. His family were originally Catholic, but became Protestant. He fell under suspicion of unorthodoxy and had to defend himself before the theological faculty at Heidelberg. In 1610 he succeeded Arminius as professor at Leyden. His *Tractatus Theologicus de Deo* was violently attacked by the Calvinistic party, and was burnt, by order of James I., at London, Oxford, and Cambridge. Vorst was driven from the chair of divinity and retired to Toningen, where he died in 1622.

37. **A Church-Papist.** P. 47, l. 2. *his purse*. The Second Act of Uniformity (1559) imposed a fine of one shilling on all who should absent themselves from church on Sundays and holydays.

3. *The face of the Law...Gospel*. There is a play upon the word *law* in this antithesis. The law is the law of Elizabeth, not the law of Moses. Overbury has the same jest in his Character of ‘A Meere Common Lawyer,’ or Barrister, of whom he says, ‘His herauldry gives him place before the minister, because the law was before the gospel.’ (*Works*, p. 85.)

Cf. the following stanza from a ballad of 1620:

‘There be divers Papists
That, to save their Fine,
Come to Church once a moneth
To heare service Divine:
The Pope gives them power,
As they say, to doe so,
They save money by’t too,
But I know what I know.’

8. *Apparitor*. The term denoted in Latin an officer who attended the Roman magistrates and judges to execute their orders. In English it was applied to officers of the civil and especially of the ecclesiastical courts. ‘An Apparatour’ is one of Overbury’s Characters (*Works*, p. 91).

11. *askes God forgivenessse for comming thither*. Cf. 2 Kings v. 18.

13. *he puls his hat over his eyes*. In his *Reasons against Toleration* (1641) Edwards,—Milton’s ‘shallow Edwards’—says that some of the Independents practise ‘the sitting with their hats on at the receiving of the Lord’s Supper.’ Scott, describing the attitude of the congregation at Woodstock church in the year 1652, says, ‘The elder amongst them sat or lay on the benches, with their high steeple-crowned hats pulled over their severe and knitted brows, waiting for the Presbyterian parson.’ (*Woodstock*, ch. i.) Pepys writes in his *Diary*, under date Nov. 17th, 1661 (Lord’s Day), ‘So to Church again, and heard a simple fellow upon the praise of church musique, and exclaiming against men’s wearing their hats on in the church, but I slept best part of the sermon.’ See also the entry dated Sept. 28th, 1662.

P. 48, ll. 15—8. *His maine policy...Easter*. The third rubric, prefixed to the Communion Service, directs the curate not to suffer ‘those betwixt whom he perceiveth malice and hatred to reign...to be partakers of the Lord’s Table, until he know them to be reconciled.’ And the eighth rubric at the close of the Service directs that ‘every Parishioner shall communicate at the least three times in the year, of which Easter to be one.’ The Church-Papist avoids receiving the Communion by reason of a quarrel, in consequence of which he is not ‘in love and charity with his neighbour.’ He thus escapes the suspicion of Popery.

25. *Spinola*, see 27, 15, note, p. 107.

38. **A Shee Precise Hypocrite.** Compare Overbury's Character of 'A Puritane' (*Works*, p. 80) and of 'A Precisian' (p. 102). For an account of the Puritans see Macaulay's *History of England*, vol. I. pp. 80—2.

6. *Ruffe of Geneva Print.* A ruff was a frill, especially a frill for the neck. In the sixteenth century men and women wore ruffs of lawn or muslin, stiffly starched, sometimes very wide, projecting six inches or more all round and resting on the shoulders. A ruffle was narrower than a ruff.

Bliss says, 'Strict devotees were, I believe, noted for the smallness and precision of their ruffs, which were termed *in print* from the exactness of the folds. So in Mynshul's *Essays*, 1618, "I undertooke a warre when I adventured to speak in *print* (not in *print* as Puritans' ruffles are set)." The term *Geneva print* probably arose from the minuteness of the type used at Geneva. Cf. the *Merry Devil of Edmonton*, a comedy, 1608, "I see by thy eyes thou hast bin reading little Geneva print": and for the small ruffs of the Puritans, cf. Mayne's comedy, the *City Match*, 1658,

"O miracle!

"Out of your little ruffe, Dorcas, and in the fashion!

"Dost thou hope to be saved?"'

9. *Babylon*, Revelation xvii. 5.

11. *without a Ring.* In his Character of 'A Puritane' Overbury says, 'Shew him a ring, hee runs backe like a beare; a paire of organs blow him out o' th' parish.' (*Works*, p. 81.) The use of the ring in marriage the Puritans 'sometimes complied with, but wished it altered. 'Tis derived from the Papists, who make Marriage a Sacrament, and the Ring a sort of sacred Sign or Symbol.' (Neal, *History of the Puritans*, vol. I. ch. v. p. 239.)

P. 49, l. 16. *two houres.* She commends the sermon for having lasted two hours. There was a hum of approbation at the end of the first hour when the glass was turned.

17. *Lecturers* were preachers, who, not being rectors, vicars, or curates, were chosen in some parishes by the vestry or principal inhabitants. Neal says in his *History* (vol. II. ch. iv. p. 207, under date 1629), 'These Lecturers were chiefly Puritans who, not being satisfied with a full Conformity, so as to take upon them a Cure of Souls, only preached in the Afternoons, being chosen and maintained by the People. They were strict Calvinists, warm and affectionate Preachers, and distinguished

themselves by a religious Observation of the Lord's Day, by a bold Opposition to Popery and the new Ceremonies, and by an uncommon Severity of Life.' Selden says, 'Lecturers do in a parish church what the friars did heretofore; get away not only the affections, but the bounty, that should be bestowed upon the minister...If there had been no lecturers the Church of England might have stood and flourished at this day.' The control of the lecturers caused Laud and other bishops much trouble in the early part of Charles I.'s reign. (See Selden's *Table Talk*, pp. 71 and 103, with Mr Reynolds's note.)

19. *Gossippings*, literally 'christening feasts,' and hence 'merry gatherings.'

21. *a silenc'd Minister*. At the instigation of Archbishop Bancroft the persecution of the Puritans was revived in 1604, and 'by his Methods of Severity above Three Hundred Puritan Ministers were silenced or deprived; some of whom were excommunicated and cast into prison, others were forced to leave their native Country and Livelihood and go into Banishment, to preserve their Consciences.' (Neal, *History*, vol. 1. ch. i. pp. 41—2.)

22—5. *Shee doubts...key to*. Overbury has a similar remark (*Works*, p. 103) about a Precisian's ease in Zion: 'Finally, he is so sure of his salvation that hee will not change places in heaven with the Virgin Mary without boote.'

27. *Sampler* (from Latin *exemplar*), a piece of embroidery containing mottoes or Bible texts.

29. *to sweare by my Truly*. In Sir John Harington's *Most Elegant and Wittie Epigrams* (1633) it is said of a converted tailor that—

'He walked mannerly and talked meekely,
He heard three Lectures and two Sermons weekly;
He vowed to shunne all companies unruly,
And in his speech he used none oath but Truly.'

Decker says of the Politick or Fraudulent Bankrupt, 'Sometimes hee's a Puritane and sweares by nothing but Indeede.' (*Seven Deadly Sins of London*, § 1.)

32. *the Virginals*, a spinet, an instrument with a key-board like that of a piano or organ. The word is said to derive its origin from the fact that young women played on the instrument.

33. *the Organs*. The Puritans 'disallowed of the Cathedral Mode of Worship; of singing their Prayers, and of the Antiphone, or chanting of the Psalms by Turns...Nor did they approve of musical Instruments,

as Trumpets, Organs, etc. which were not in use in the Church for above 1200 years after Christ.' (Neal, *History*, vol. I. ch. v. p. 237.)

39. *and her weapon is The Practice of Piety.* The First edition has *and her weapons are Spels no lesse potent then different, as being the sage sentences of some of her owne sectaries.*

The Practice of Piety, directing a Christian how to walk that he may please God, was written by Lewis Bayly of Evesham, afterwards bishop of Bangor, and was first published in 1612. During the next sixty years more than fifty editions were issued in English, besides versions in many other European languages. An interesting account of the book will be found in the Rev. Dr Brown's *Life of Bunyan*, p. 56.

42. *the Brownist.* Brownists, afterwards called Independents, were followers of Robert Brown (1550—1633), a Puritan and Non-conformist. Shakespeare has the word in *Twelfth Night*, III. ii. 33.

45. *reading Ministers.* At the Hampton Court Conference, in 1604, the learned Dr Reynolds, on behalf of the Puritan party, urged 'that all Parishes might be furnished with preaching Ministers. Upon which Bancroft fell upon his knees and petitioned his Majesty that all Parishes might have a praying Ministry, for preaching is grown so much in fashion (says he) that the Service of the Church is neglected. Besides, Pulpit Harangues are very dangerous: he therefore humbly moved that the Number of Homilies might be encreased, and that the Clergy might be obliged to read them instead of Sermons, in which many vented their Spleen against their Superiors.' (Neal, *History*, vol. II. ch. i. p. 17.)

P. 50, l. 53. John Duns Scotus (A.D. 1265—1308), 'the Subtle Doctor,' and chief glory of the Franciscans, had a profound knowledge of law, philosophy, theology, and mathematics.

57. *Phineas his act*, Numbers xxv. 7, 8.

39. **A Young Raw Preacher.** l. 7. *Table-booke*, or *tables*, i.e. book of tablets for memoranda. Shakespeare uses both terms: e.g. *Hamlet*, I. v. 107; II. ii. 136; 2 *Henry IV.*, IV. i. 201. Richard Brathwait, the author of *Whimzies* (1631), describing the Character of a 'Corranto-Coiner,' or newspaper-man, says, 'He carryes his table-booke still about with him, but dares not pull it out publikely.' The modern journalist has less diffidence.

9. *St Marie's*, the University Church: cf. 15, 17.

10. '*Brachygraphy*, or short-hand writing, was first introduced into this country by Peter Bales, who, in 1590, published *The Writing*

Schoolmaster, a treatise consisting of three parts, the first “of Brachygraphie, that is, to write as fast as a man speaketh treatably, writing but one letter for a word”; the second, of Orthography; and the third, of Calligraphy.’ (Bliss’s note, abridged.)

P. 51, l. 15. *remembers his Colledge*. ‘It is customary, in all sermons delivered before the University, to use an introductory prayer for the founder of, and principal benefactors to, the preacher’s individual college, as well as for the officers and members of the university in general. This, however, would appear very ridiculous when “he comes down to his friends,” or, in other words, preaches before a country congregation.’ (Bliss.)

20. *in lavender*, i.e. laid up carefully, as clothes with sprigs of lavender among them.

Bellarmino, see 36, 45, note, p. 111.

22. *His action is all passion*, a play upon the words.

27. *handkercher*, spelt according to the common pronunciation at the time. Cf. *As You Like It*, iv. iii. 98; v. ii. 30. Edmund Calamy, the elder,—one of the five authors whose initials jointly formed the word Smectymnuus, and an ejected minister of 1662,—preaching in 1660, with Monk for one of his hearers, emphasized the remark, ‘Some men will betray three kingdoms for filthy lucre’s sake,’ by flinging towards the general’s pew ‘the handkerchief which he usually wav’d up and down while he was preaching.’ Thackeray says of the Rev. Charles Honeyman, ‘No man in London understood the pocket-handkerchief business better, or smothered his emotion more beautifully.’ (*The Newcomes*, ch. viii.)

nor blow his nose without discretion. Cf. *Hudibras*, Part 1. Canto 1,

‘And when he happened to break off
In th’ middle of his speech, or cough,
H’ had hard words ready to show why,
And tell what rules he did it by.’

36. *Postils*, see 11, 14, note, p. 100.

38. *Precisian* was used in a disparaging sense of the Puritans, as people who affected to be precise in religious matters.

Guest on Friday nights. Overbury says of A Precisian (*Works*, p. 102), ‘If at any time he fast, it is upon Sunday, and he is sure to feast upon Friday.’ The Puritans ‘disapproved of the Observation of sundry of the Church Festivals or Holidays, as having no Foundation in Scripture, or primitive Antiquity. We have no example (say they)

in the Old or New Testament, of any days appointed in Commemoration of Saints. To observe the Fast in Lent of Friday and Saturday &c. is unlawful and superstitious.' (Neal, *History of the Puritans*, Vol. I. ch. v. p. 240.)

39—41. Barten Holyday (1593—1661) dramatist, translator and divine, thus alludes, in what Anthony Wood calls his 'facete and pleasant way,' to certain peculiarities of the Puritan's attire:

'Had there appear'd some sharp cross-garter'd man,
Whom their loud laugh might nickname Puritan,
'Cas'd up in factious breeches and small ruff,
That hates the surplice and defies the cuff'...

The Puritans reduced the size of their ruffs and cut their hair short. Decker cautions the Gallant not to allow 'the rigorous edge of any puritanical pair of scissors' to shorten his hair by 'the breadth of a finger.' (*Gull's Hornbook*, ch. iii. p. 83.)

45. *this means*, 'these resources,' 'this income,' understanding *means* as a noun. We might also take it as a verb, 'this signifies,' 'this implies.'

to a Chambermaide. 'If he be a trencher Chaplain, in a Gentleman's house, he may perchance have a Living to the halves, or some small Rectory with the mother of the maids at length, a poor kinswoman, or a crack't chambermaid; to have and to hold during the time of his life.' (Burton, *Anatomy of Melancholy*, Part I. § 2, Mem. 3, Subs. 15, Vol. I. p. 356.)

Macaulay, describing the social position of the English clergy after the Reformation (*History of England*, Vol. I. pp. 325—9), says, 'It would not be easy to find, in the comedy of the seventeenth century, a single instance of a clergyman who wins a spouse above the rank of a cook.'

40. **A Grave Divine.** P. 52, l. 8. *humane reading*, polite literature, *literae humaniores*. At the Scotch universities the term 'the Humanities' still designates Latin and Latin literature.

to smooth his way by Aristotle to Schoole-divinity. The Aristotelian teaching of the mediaeval schools and universities, called Scholasticism, was based on the authority of the Church Fathers, of Aristotle, and of the Arabian commentators. 'The Middle Age was *par excellence* the age of theology. Theology never before or since so interested and dominated the human intellect.' (Prof. Flint.) 'Without school divinity,' says Selden, 'a divine knows nothing logically, nor will be

able to satisfy a rational man out of the pulpit.' (*Table Talk*, p. 115.)

18. *not the Cushion*. Cf. *Hudibras*, Part I. Canto I,

'And pulpit, drum ecclesiastic,

Was beat with fist instead of a stick.'

23. *houre-glasse*. An hour-glass in an iron frame stood at the side of the pulpit in full view of the congregation. As soon as the text was announced, the glass was turned up.

P. 53, l. 30. *a Surplesse*. 'The Puritans saw no Decency in the Vestments; nay, they thought them a Disgrace to the Reformation, and in the present Circumstances absolutely unlawful, because they had been defiled with Superstition and Idolatry; and because many pretended Protestants placed a Kind of sanctity or Holiness in them.' (Neal, *History of the Puritans*, vol. I. ch. v. p. 240.)

33. *Simoniacall purchases*. Burton describes with indignant eloquence the hopeless position of any clergyman whose claims to preferment consist only in his worth, learning, honesty, religion and zeal: 'If he will enter at first, he must get in at that Simoniacal gate, come off [*i.e.* pay] soundly, and put in good security to perform all covenants.' In a sermon, preached at Paul's Cross in 1597, Dr Howson, who afterwards became bishop of Durham, complained that the expenditure of labour, time and money, involved in a university course, would fail to secure even a poor parsonage or vicarage; 'but we must pay to the Patron for the lease of a life (a spent and outworn life) either in annual pension, or above the rate of a copy-hold, and that with the hazard and loss of our souls by Simony and perjury, and the forfeiture of all our spiritual preferments *in esse* and *in posse*, both present and to come.' (*Anatomy of Melancholy*, Part I. § 2, Mem. 3, Subs. 15, Vol. I. pp. 361, 372.)

37. *grater*. The verb 'to grate' is still used in Devonshire with the meaning 'to seize' or 'snatch.'

42. *Apologie*, 'vindication,' 'defence,' as in the title of Bishop Watson's *Apology for the Bible*. In 21, 15, the word occurs in its modern sense.

41. **A meere dull Phisician**. l. 4. *he is a Doctor howsoever*: a quibble on the word, which denotes both the holder of a university degree and one who practises medicine. In country districts at the present day, every general practitioner is called 'Doctor.'

5. *Galen*, see 14, 25, note, p. 102.

Hippocrates, called 'the Father of Medicine,' was born in the island of Cos, B.C. 460, and died at an advanced age in Thessaly. Celsus and Galen wrote commentaries on his works.

P. 54, l. 7. *Alexis of Piemont*. Bliss says, '*The secretes of the reverende maister Alexis of Piemount, containyng excellent remedies against divers diseases, &c.* appear to have been a very favourite study either with the physicians or their patients about this time. They were originally written in Italian, and were translated into English by William Warde.' The first English edition was printed at London in 1558.

8. *the Regiment of Health*. "'*Regimen Sanitatis Salerni*: this booke teachyng all people to governe them in health, is translated out of the Latine tongue into Englishe, by Thomas Paynell. 1575." The preface says that it was compiled for the use "of the moste noble and victorious Kynge of England, and of Fraunce, by all the doctours in Phisicke of the Universitie of Salerne".' (Bliss.)

17—8. *this breeds...Practice*. The 'slander' that he has effected a cure in some desperate case gets him a reputation, and his reputation gets him a practice.

28. *lest the Carkasse should bleed*. It was a popular belief that the blood gushed out from the body of a murdered man on the approach of the murderer. As late as the year 1688, the counsel for the prosecution, in the trial of Philip Standfield for murder, referred to the bleeding of the murdered man's corpse as the testimony of 'God Almighty himself' against the prisoner.

Drayton says—

'If the vile actors of the heinous deed
Near the dead body happily be brought,
Oft 't hath been prov'd the breathless corpse will bleed.'

Burton asks, 'Why doth a carkass bleed, when the murderer is brought before it, some weeks after the murder hath been done?' (*Anatomy of Melancholy*, Part I. § 2, Mem. 3, Subs. 2, Vol. I. p. 296.) See also the language which Shakespeare puts into Anne's mouth when Gloucester approaches the corpse of Henry VI. (*Richard III.*, I. ii. 55—61.)

34. *Shee-Apothecary*. It was not until the reign of Henry VIII. that a distinction was clearly drawn between the different branches of the medical profession and peculiar privileges were secured to each. The physicians of London were incorporated in 1518 and the

barber-surgeons in 1540. For the protection of the numerous irregular practitioners who were interfered with by their incorporated rivals, an Act was passed in 1543, and as several of them kept shops for the sale of medicines they were described as Apothecaries. In 1606 James I. united the Apothecaries and the Grocers in the same city Company, but in 1617 a Company was formed of each, and grocers were prohibited from keeping apothecaries' shops. The House of Lords in 1703 decided that apothecaries were empowered, not only to compound and dispense drugs, but also to prescribe.

Earle suggests that the Apothecary is complaisant because of the Physician's patronage, and Overbury illustrates in the same way the apothecary's dependence on the Quacksalver. (*Works*, p. 141.)

37. *is sicke of the Philosopher's stone*, i.e. he suffers from the craving to turn everything into gold, and the only way of relieving this disease is to bleed the purse freely.

P. 55, l. 39. *Mountebanke*, Italian *montambanco*, 'one who mounts a bench,' so 'a quack.'

a good Woman, 'a wise woman,' 'a herbalist.' Compare Burton's use of the term *Good-wife*, with the same meaning, in the following passage: 'Now for Physicians, there are in every Village so many Mountebanks, Empiricks, Quacksalvers, Paracelsians...Wizards, Alchemists, poor Vicars, cast Apothecaries, Physicians' men, Barbers, and *Good-wives*, professing great skill, that I make great doubt how they shall be maintained, or who shall be their Patients.' (*Anatomy of Melancholy*, Part I. § 2, Mem. 3, Subs. 15, Vol. I. p. 360.)

41. *boxes*, i.e. money-boxes.

42. **A Surgeon.** l. 13. *the Law against Duels*. There is no statute law against duels *eo nomine*. If you kill your man in a duel, you commit murder. If you wound him, you do it with intent to do him grievous bodily harm. Whether blood flows or not, you assault each other and break the peace. If you merely send a challenge, you incite to a breach of the peace. All these matters are dealt with sufficiently by common law and various statutes.

There is no instance of a private duel fought in England before the sixteenth century. In James I.'s reign, duels became common, and in 1614 Bacon, the Attorney-General, delivered a *Charge touching Duels*, upon an Information in the Star Chamber against Priest and Wright. Priest had challenged one Hutchest, and Wright had conveyed the challenge. Priest was fined five hundred pounds and Wright five

hundred marks. At the close of his speech Bacon asks that, upon his application, a writ *ne exeat regno* may be issued to stop any person from going beyond sea for the purpose of fighting a duel. In response to Bacon's application, the Star Chamber issued a decree, which was to be published in all shires of the Kingdom, declaring the intention of the Court 'to nip this practice and offence of duels in the head.' It is doubtless to this decree of the Star Chamber that Earle refers here as the 'Law against Duels.'

P. 56, l. 21. *their charity that makes his Trade their Almes*, namely, by gifts of medicines and cordials.

23. 'Calice sands were chosen by English duellists to decide their quarrels on, as being out of the jurisdiction of the law. This custom is noticed in the following epigram :

"When boasting Bembus challeng'd is to fight,
He seemes at first a very Divell in sight :
Till, more advizde, will not defile his hands,
Unlesse you meete him upon Callice sands."

(*The Mastive or Young Whelpe of the olde Dog: Epigrams and Satyrs*. Printed about 1600.) Compare the following passage from *The Beau's Duel*, a comedy by Mrs Centlivre, 1707: "Your only way is to send him word you'll meet him on Calais sands; duelling is unsafe in England for men of estates." (Bliss's note, abridged.)

43. **An Atorney.** l. 2. *a Lawyer*. Apparently Earle means by 'a Lawyer,' here, and in line 15, a barrister. Under the title 'A meere Common Lawyer' Overbury gives a sketch of a barrister. (*Works*, p. 84.)

pen-feather'd. The Attorney's only plumage is his pen. The conceit is kept up of his 'hatching under a Lawyer' and pursued still further when he is spoken of as 'nesting for himself.'

8. Bliss inserts, from the First edition, *His style is very constant, for it keeps still the former aforesaid; and yet it seems he is much troubled in it, for he is always humbly complaining—your poor orator.*

smatch, a form of *smack*, akin to German *geschmack*, 'taste.' Cf. Shakespeare, 2 *Henry IV.*, I. ii. 111; *Julius Caesar*, V. v. 46.

10. *cuts it off in the midst*. Legal documents were prepared in Latin from printed forms. The lawyer who was provided with a form of bond for one bondsman and had to prepare a bond for two, must put his verbs into the plural. If he was ignorant of the right plural endings, he would 'cut off' his verbs in the middle and insert an

apostrophe, so that his Latin should not 'speak out' and 'accuse him.' Butler says of a Lawyer, 'He has but one termination for all Latin words, and that's a dash.'

21. *all his skil is stucke in his girdle, or in his office window.* In his girdle he would carry his inkhorn and pen-case and in his window he would put his papers. These necessary implements of his profession, according to Earle, are all the professional skill he possesses.

P. 57, l. 24. *it*, viz. strife and wrangling. The Lawyer regards the Grave Divine with ill-will 'for taking up quarrels' (40, 39).

44. **An Antiquary.** Compare Butler's Character with the same title.

15—6. *he hath...Elizabeth.* He has more coins of the Roman Emperors than money of his own day.

P. 58, l. 24. *Parenthesis*, humorously used here to denote 'a gap' or 'break' in the manuscript.

27. *Tully*, Cicero, see 14, 27, note, p. 103.

31. *and you may picke a Criticism out of his Breeches.* The First edition has *and his hat is as antient as the tower of Babel.*

45. **A Criticke.** Compare Overbury's Character of 'A Pedant' (*Works*, p. 69).

4. *Desunt multa*, an indication that several words are missing from a text.

7. *to peruse their Syntaxis.* Scientific books were written in Latin. The Critic reads them only to see whether the style is grammatically correct.

P. 59, l. 12. *entoomb'd by Varro.* Marcus Terentius Varro (B.C. 116—28) the contemporary and friend of Cicero, was the most learned and most voluminous of Roman writers. Of his 490 works only two have come down to us,—the *De Re Rustica*, a book on agriculture, and the *De Lingua Latina*, a grammatical treatise, of which only a quarter has been preserved. To the remains of this treatise we are indebted for our knowledge of many terms and forms which would otherwise have been lost.

13. T. Maccius Plautus (B.C. 254—184) was the father of Latin Comedy. Twenty of his plays are extant.

Hee writes...inconformable. Earle may be aiming a stroke here at some particular scholar or scholars. If so, I am unable to explain the allusion. The Critic supposed that *omneis* was the original form of the accusative plural of *omnis*, and that the forms *omnes* and *omnis* had

taken its place. In order to adhere to the older spelling 'he writes *Omneis* at length.' *Quicquid* is cited as an instance of pedantry because the ordinary man wrote the word as *quidquid* and doubtless so pronounced it. The Critic's gerund may be described as 'inconformable' because it resists attraction,—remains a gerund and does not become a gerundive. Or Earle may have had in view passages in which the gerund of transitive verbs with *est* governs an object,—an idiom affected by Varro: e.g. *agendum est hanc rem*. (See Roby's *Latin Grammar*, Vol. II. p. lxxii.) Or, again, he may have been thinking of such constructions as *poenarum solvendi tempus* (Lucretius, v. 1225), *principium generandi animalium* (Varro, *De Re Rustica*, II. i.). Both these usages are fairly described as 'inconformable.' I am indebted to Professor J. E. B. Mayor, Professor Postgate, Mr Flather and Mr Sargeant, for some of the suggestions contained in this note.

46. A Downe-right Scholler. II. 6—8. *no unluckie absurdity... a Scholler.* There is no unlucky absurdity that is not attributed to his profession and explained as 'done like a scholar.' 'Done like a scholar' is virtual *oratio obliqua*.

10. *loaden* for *laden*, as in Milton's *Paradise Lost*, IV. 147; VIII. 307. *carriage*: cf. Acts xxi. 15, 'we took up our carriages.'

11. *which is now become a man's Totall*, the reading of the First edition, has been adopted in preference to the reading of the Sixth,—*which is now a man's Imprimis and all the Item*.

14. *an elaborate legge*. Overbury says of 'A Country Gentleman' (*Works*, p. 65), 'By this time he hath learned to kisse his hand and make a legge both together.' Cf. Shakespeare, *All's Well that Ends Well*, II. ii. 10; *Richard II.*, III. iii. 175; *1 Henry IV.*, II. iv. 427, for the expression, which occurs again at 66, 9. Selden says, 'We are just like a child; give him a plum, he makes his leg; give him a second plum, he makes another leg: at last when his belly is full, he forgets what he ought to do; then his nurse, or somebody else that stands by him, puts him in mind of his duty, *Where's your leg?*' (*Table Talk*, p. 177.)

15. *scrape*, strictly the scraping or drawing back of the foot in making obeisance.

18. *smacking*, noisy kissing, when the lips part with a smack.

P. 60, l. 19. *A very Woodcocke would puzzle him*: the foolishness of the woodcock was proverbial. Cf. *Taming of the Shrew*, I. ii. 161, 'O this woodcock, what an ass it is!'

24—5. *Hee names...University*. Compare Overbury's remark about the 'Meere Scholer' (*Works*, p. 88), 'University jests are his universall discourse, and his newes, the demeanor of the proctors.'

28. *One-and-Thirty* is mentioned among the games of cards enumerated in the passage quoted from Taylor, the Water Poet. See **23**, 20, note, p. 106.

29. *Tables*, the leaves of the backgammon board which gave their name to the game.

31. *cluncht* occurs nowhere else. It may be a by-form of *clenched*, or a combination of *clenched* and *clutched*.

32. *sinisterly*, a play on the word. The Scholar mounts on the right side, which is the wrong side.

33. *in griefe*, 'in pain.' Cf. 1 *Henry IV.*, v. i. 134, 'grief of a wound.'

34. Earle mentions *Innes a Court men* again in **49**, 28, **64**, 20, and **74**, 35, usually with a sneer.

47. A Plodding Student. P. 61, l. 19. *travell*, see **22**, 11, note, p. 105.

24. *Lycosthenes*. Conrad Wolffhart, a philologist, who assumed as his pseudonym the equivalent Lycosthenes, was born in Alsace, 1518, and died at Bâle, 1561. He was the author of many books, including a Commentary on the *De Viris Illustribus*, a work which was at that period attributed to the younger Pliny, but is now believed to have been written by Aurelius Victor, who flourished in the fourth century of our era.

48. A Pretender to Learning. Compare Butler's Character of 'A Pedant.'

P. 62, l. 13. *slippers*: the First edition has *study*.

17. *boast*: the First edition has *post* which Bliss rather curiously prefers. French Version, *fait la gloire*.

23. Lucius Annaeus Seneca was born B.C. 2 and died by his own hand A.D. 66. Many of his writings are extant,—moral treatises, epistles and tragedies.

Caius Cornelius Tacitus, Roman historian, flourished A.D. 100.

28. Augustine, bishop of Hippo, greatest of the Fathers of the Latin Church, was born at Tagasta in Numidia, A.D. 354, and died in 430, during the siege of Hippo by the Vandals. He took an active part in the controversies of the age. Of his numerous works the *Confessions* and the *Civitas Dei* are best known.

Parcels, 'fragments of talk.' Cf. the use of the word in the following extract from *Whimzies* (1631) where, of a Corranto-Coiner, or newspaper-editor, it is said, 'To approve himselfe a scholler, he annexeth these Latine *parcells*, or parcell-gilt sentences, *veteri stylo, novo stylo*.'

30. *He is wondrously capricious to seeme a judgement*: He is full of fancies—gives himself airs—in order to pass for a man of judgment. French Version, *Il est merueilleusement capricieux affin de passer pour un bel Esprit*.

P. 63, l. 32. Joseph Justus Scaliger, son of Julius Caesar Scaliger (commonly called the Elder Scaliger), was born in 1540 and died in 1609. He held a professorship at Leyden.

Isaac Casaubon was born at Geneva in 1559. After the murder of Henry IV., Casaubon came to England, in 1610, and was made a prebendary of Canterbury Cathedral. He died in 1614 and was buried in Westminster Abbey.

Hallam speaks of Scaliger and Casaubon as 'the two greatest scholars of the sixteenth century,' and regards Scaliger as 'perhaps the most extraordinary master of general erudition that has ever lived,' though Casaubon was 'the greater scholar, in a critical sense,' of the two. The correspondence between Casaubon and Scaliger is valuable for the light which it throws on the literary history of the period. See Hallam's *Literature of Europe*, vol. II. pp. 34—6.

35—6. *it shall goe...opportunity*: there is a very small chance that he will not find an opportunity of reciting.

37. *Arminius*, see 14, 24, note, p. 102.

49. **A young Gentleman of the University.** l. 3. *the best Fencing and Dancing Schooles*. Fencing and Dancing were essential accomplishments in the education of the dandies of the day. Sir Andrew Aguecheek exclaims, in a fit of remorse, 'I would I had bestowed that time in the tongues that I have in fencing, dancing, and bear-baiting. O, had I but followed the arts!' (*Twelfth Night*, I. iii. 97.)

With regard to Fencing Schools at Oxford, Dr Wallis, who had held the Savilian Professorship of Geometry for more than half-a-century, writes in his *Letter against Maidwell* (1700), 'We had allso, some while since, (I know not whether now there be any such) those who taught to *fence* and to *vault*. And though these are not so properly university exercises, yet they were to be learned here, if there were occasion for it.' See *Collectanea* I., p. 317, Vol. v. of the Oxford

Historical Series, and Mr Jackson's Preface, p. 303, where he says, 'No doubt the statutes against wearing arms discouraged fencing, and I have seldom met with a mention of fencing-schools.'

Evelyn says in his *Diary*, 22 Jan. 1637, 'I was admitted into the Dauncing and Vaulting Schole, of which late activity one Stokes, the Master, set forth a pretty book, which was published with many witty elogies before it.'

P. 64, l. 11. *his Bookes neate silke strings*. 'Volumes were formerly placed on the shelves with the leaves, not the back, in front, and the two sides of the binding were joined together with "neat silk" or other strings, and in some instances, where the books were of greater value and curiosity than common, even fastened with gold or silver chains.' (Bliss.)

16. *Euphormio*. John Barclay, who assumed the pseudonym of Euphormio Lusinus, was born in France, 1582, and came to England at the age of eighteen. He was educated by the Jesuits and died at Rome in 1621, the year in which he completed his masterpiece, the *Argenis*. His *Satyricon*, published in 1603, is composed in the style of Petronius Arbiter. It attacked the Jesuits and the Puritans under feigned names.

17. *his Tutor gives him Money*. Evelyn says in his *Diary*, 13 April, 1638, 'My Father order'd that I should begin to manage myne own expenses, which till then my Tutor had done; at which I was much satisfied.' In *The Guardian's Instruction* (1688), Stephen Penton, who was Principal of St Edmund Hall from 1675 to 1683, writes: 'As for your allowance and moderate pocket-money, it must be at your discretion; onely I desire that it may go through my hands, at least the whole first year, till I can take some measures of his discretion.' (Oxford Historical Society's Publications, Vol. XXII. p. 48.)

19. *a Gentleman-Critick in Pedigrees*, an amateur as distinguished from a member of the Herald's college, whose business it was to grant armorial bearings, or coats-of-arms, and to trace genealogies.

21. *a black suit*. The scholar wore black and of a coarse material.

23. *an Ingle to gold hatbands*, 'a hanger-on to noblemen, who are distinguished at the university by gold tassels to their caps.' (Bliss.)

26. *Knight's service*. The phrase 'Yeoman's service' is still in use.

28. *Inns of Court*. For Earle's other allusions to Inns of Court men, see 46, 34, note, p. 124.

50. *An Universitie Dunne*. P. 65, ll. 4—5. *too weake...your*

modesty. The debt is too small to make it worth his while to arrest your person, so he tries to shame you into paying by 'dancing attendance' upon you.

51. **An Old Colledge Butler.** P. 66, l. 4. *shrewd* is originally the past participle of the verb *shrewe*, 'to beshrew,' 'to curse.' Cf. Wyclif: 'shrewid generacioun,' *i.e.* 'untoward generation,' Acts ii. 40. Bacon says, 'An ant is a shrewd (*i.e.* mischievous) thing in an orchard or garden.' (*Essays*, xxiii. 1.) See also Shakespeare, *Merchant of Venice*, III. iii. 246; *King John*, V. v. 14.

5. *Counters* were used in reckoning accounts. See *Winter's Tale*, IV. iii. 38; *Troilus and Cressida*, II. ii. 28; *Cymbeline*, V. iv. 174. The 'counters' in shops were originally the boards marked with squares, on which the calculations were made.

8. *Gallobelgicus* was originally an annual periodical, written in Latin, with the title *Mercurii Gallo-Belgici: sive rerum in Gallia et Belgio potissimum: Hispania quoque, Italia, Anglia, Germania, Polonia, vicinisque locis ab anno 1588 ad Martium anni 1594 gestarum Nuncii*. The first volume was printed in 1598 at Cologne. After 1605 the numbers were issued at half-yearly intervals until the paper ceased to exist. (From Bliss's note.) The author of *Whimzies* (1631) says of the Corranto-Coiner, or Journalist, 'Some have held him for a scholler, but trust mee such are in a palpable error, for hee never yet understood so much Latine as to construe *Gallo-Belgicus*.'

15. Bartholomew Keckermann was born at Dantzic, 1573, and died there of overwork in 1609. He systematized various branches of science and philosophy—mathematics, astronomy, politics, ethics, theology. Bayle speaks of his works as writings '*qui sont pleins de pillage et qui ont été bien pillés*.'

16. *sub-divides the A primo ortum &c.* The butler divides the half-penny loaf into parts. These are *a primo orta*, the results of the first division. Then he subdivides these parts into smaller sections with the subtlety of Keckermann. Keckermann's *Systema Logicae* abounds in elaborate subdivisions. Earle may possibly have had in view the *Ordo Praedicamentalis Omnium Substantiarum* (p. 88, edition of 1606), in which *Alimentaria* appears as tenth in the series of successive subdivisions of *Substantia*.

19. *over-seene*: cf. *Booke of Precedence* (E.E.T.S. extra series, I. 49)

'Syte not to longe uppe at evene,

For drede with ale thou be over-seene.'

22. *the Buttery*, the place where ale, bread, butter &c. are kept in the Colleges at Oxford and Cambridge. The word is probably derived from the same root as *butt*, *bottle*, *butler*, and must therefore have originally denoted 'a store-room for liquor.' The extended meaning may be due to confusion with the word *butter*.

23. *Manchet*. 'Of bread made of wheat we have sundrie sorts dailie brought to the table, whereof the first and most excellent is the *mainchet*, which we commonly call white bread.' (Harrison's *Description of England*, quoted by Bliss.)

'Bread is the staffe of life; of all the rest,
Fine manchet is the whitest and the best.'

The Philosopher's Banquet, 1633.

26. *Cues and Cees*. The symbols c and q represented respectively the 16th and the 8th part of a penny, and at the universities were employed to denote the portions of bread and beer which were obtained for these sums. Apparently q stands for *quadrans*, 'a farthing,' but in the buttery-books it represented only half-a-farthing. Minsheu says (1617), 'In Oxford when they make that cue or q a farthing, they say *cap my q*, and make it a farthing, thus $\frac{a}{q}$. But in Cambridge they use this letter, a little f: thus f, or thus s, for a farthing.'

The terms are used in the first part of Kyd's *Feronimo* (1588).—

'Hast thou worn
Gowns in the university, tost logick;
Suck't philosophy, eat *cues*, drank *cees*?'

27. *broken Latine which he has learnt at his Bin*. The Butler would pick up a little Latin by hearing it spoken in Hall. 'At dinner and supper, it being the custom to speak latin, my words were few, till I came to a tolerable proficiency in colloquial latin.' (*Memoirs of John Potenger*, 1647—1733, quoted in Vol. XXII. of the Oxford Historical Society's Publications.) At Westminster School a boy who spoke English in Hall was liable to a fine, called 'admonishing money.'

28. *the warming of a paire of Cards*. The word *pair* was formerly used of a set of like things, not merely of two, but only in a few phrases. most of which are obsolete: e.g. 'a pair of gallows' (1 *K. Henry IV.*, II. i. 74), 'a paire of organs' (Overbury's *Characters*, 'A Puritane,' p. 81). We still speak of 'a pair of stairs.'

I am told that new packs of cards are sometimes warmed in order

that they may be easily dealt, but I have been unable to find any allusion to the practice either in treatises on Playing Cards or elsewhere.

29. *telling out a doozen of Counters*. Cf. Heywood, *A Woman Killed with Kindness* (1603), III. ii., 'A pair of cards, Nicholas, and a carpet to cover the table. Where's Cicely with her counters and her box?'

Post and Paire was an old game of cards, in which the hands consisted of three cards, that hand being the best which contained the highest pair royal, or, if none contained a pair royal, the highest pair. The game is mentioned in the quotation from Taylor, the Water Poet; see **23**, 20, note, p. 106.

52. A Gallant. P. 67, l. 7. *Termers* is the reading of the First edition, adopted here in preference to *Terms*, the reading of the Sixth edition.

Termer denoted (1) a man who travelled to attend a court term: (2) a visitor who came up to town, for pleasure or business, at the opening of the courts, which marked the beginning of the season: e.g. in *Every Man out of his Humour*, Ben Jonson says, 'He comes up every term to take tobacco and see new motions': (3) a person of either sex who resorted to London for term time only, with the object of practising tricks or carrying on intrigues. Earle uses the word in the second of these senses here.

Saltonstall gives a sketch of 'The Term' in his *Picturae loquentes* (1631). He describes it as 'the *Terminus ad quem*, that is, the end of the countrey man's journey, who comes up to the Tearme, and with his hobnaye shooes grindes the faces of the poore stones...Your choyse beauties come up to it onely to see and be seene, and to learne the newest fashion, and for some other recreations.'

14. *Pick-tooth*. Overbury says of the 'Affectate Traveller' that 'his pick-tooth is a maine part of his behaviour.' (*Works*, p. 58.) Toothpicks were introduced from Italy about 1600 and were much affected by the dandies of the period.

17. *to ruffle his face from his Boote*. A ruffled boot was one with tops of enormous size which were turned down and lined with lace. Decker (*Gull's Hornbook*, Prooemium, p. 13) speaks of the men 'that cozen the world with a gilt spur and a ruffled boot.' Cf. Ben Jonson (*Every Man out of his Humour*, IV. vi.), 'One of the rowels caught hold of the ruffle of my boot, which, being Spanish leather and subject to tear, overthrows me.' See also *All's Well that Ends Well*, III. ii. 6, 7.

Earle means that the Gallant has learnt to pucker up his face with his grimaces into as many wrinkles as there are in his lace-lined boot tops. Compare the description of Malvolio (*Twelfth Night*, III. ii. 84), 'He does smile his face into more lines than is in the new map with the augmentation of the Indies.'

53. An Up-start Countrey Knight. P. 68, l. 2. The words *His honour was somewhat preposterous* are inserted from the First edition, as also are ll. 19—21, *And very scandalous...not commit.*

3. *preposterous* is used here in its original sense, signifying that what is properly 'after' is placed 'before.' The modern meaning 'absurd' occurs in Shakespeare: e.g. *Taming of the Shrew*, III. i. 9, 'Preposterous ass': cf. also 3 *Henry VI.*, v. vi. 5. *Praeposterus* is found in both senses in classical Latin.

before he had armes to wield it. The man had no arms when the king knighted him. He was *plebei filius*, or at most *generosi filius*, not *armigeri filius*. Earle plays on the word 'arms.'

5. *he finds the Herauld his friend*, in tracing by some false pedigree his descent from an *armiger*.

6. *of good stocke*: a play on the word *stock*, in its two meanings 'capital' and 'pedigree.'

8. *doft off*. As *doff* is a contraction of *do off*, *doff off* is pleonastic.

Country fellow: in the First edition *clowne*.

10. *garded*: cf. *Merchant of Venice*, II. ii. 163, 'Give him a livery more guarded than his fellows', and see the other examples mentioned in the note to the passage in the Clarendon Press edition.

P. 69, ll. 15—16. *A Hauke...Nobility*. By reason of its expense, hawking was originally confined to the nobility, but with the diffusion of wealth in the reign of Elizabeth the sport was taken up by many persons of lower social position. 'He is nobody,' says Burton, 'that in the season hath not a Hawk on his fist.' (*Anatomy of Melancholy*, Part II. § 2, Mem. 4, Vol. II. p. 84.) In *Every Man in his Humour* (I. i. 44) Master Stephen, a Country Gull, says, 'An a man have not skill in the hawking and hunting languages now-a-days, I'll not give a rush for him.'

18. *Fesses* were straps of silk or leather, fastened round the hawk's leg and attached to the sportsman's wrist.

24. *dreads the Size-weeke*. The Country Knight is afraid of the inconvenience and expense which as Sheriff he would incur in attending the judges on circuit.

28. *returne to the place from whence they came*: the words of the death-sentence.

54. A Younger Brother. Compare Overbury's character of 'An Elder Brother' (*Works*, p. 67).

1—2. *His elder...heelles.* Genesis xxv. 25, 26.

3. *Pharaoh*, Exodus v. 7.

6—8. *The pride...Knighthood.* The younger brother has been cut off with a beggar's portion in order to furnish the elder brother with the means of creditably maintaining the family name.

P. 70, l. 14. *Liveries*, literally, things delivered, as e.g. allowance of rations, uniforms to servants. Here the term is applied to the servants who wear the uniforms or liveries.

22. *vizzard*, or *vizard*, is an obsolete form of *vizor*, with -d excrescent.

23. *Tiburne* was used as a place of execution from Tudor times till 1783 when the gallows were removed. Tyburn Tree was within a stone's-throw of the Marble Arch, and occupied the site of the house which at the present day stands at the south-eastern corner of Connaught Square.

24. Large numbers of Englishmen, prompted by the spirit of adventure or the hope of plunder, went out to the Low Countries as mercenaries in the reign of Elizabeth. Bliss quotes Feltham's description of the inhabitants as able to 'drink, rail, swear, niggle, steal, and be lowsie alike.' (*A brief Character of the Low Countries under the States*, 1659.)

28. *bait* is employed in this sense by Shylock when he says that Antonio's flesh will be of use 'to bait fish withal.' (*Merchant of Venice*, III. i. 55.)

33. *but for Kent.* It was an incident of the tenure of land called gavelkind that on the death of the tenant all his sons inherited equal shares of the property. When the feudal system introduced the law of primogeniture, the county of Kent retained the ancient custom of tenure in gavelkind.

55. A Sharke. P. 71. A Shark is a sharper or sponge who preys on other people. Cf. Ben Jonson, *Every Man out of his Humour*, 'A threadbare shark,—one that never was a soldier, yet lives upon lendings.'

2. *cashir'd*, see 9, 8, note, p. 100.

12. *Sacke* (from French *sec*, 'dry,' viz. *vin sec*, 'dry wine')

originally denoted a strong, light-coloured wine, imported from Spain and the Canaries, and artificially sweetened to make a sort of punch. The term was used in a wider sense to distinguish the white wines of the south from Rhenish wines and red wines.

15. *points* were tagged laces, used to fasten the clothes together, until buttons took their place in the seventeenth century. Cf. Shakespeare, 1 *Henry IV.*, II. iv. 238,

Falstaff. Their points being broken—

Poins. Down fell their hose.

See also *Twelfth Night*, I. v. 24—7.

18. *Subsidies* (from Latin *subsidiū*, 'troops stationed in reserve,' hence 'aid' of any kind), 'an aid in money.' In Mary's reign the term *subsidy* acquired a fixed meaning as a tax of 4s. in the pound for lands and 2s. 8d. for goods from Englishmen, and of double that amount from aliens, yielding altogether £70,000.

22. *they feare him as a Creditor.* Compare Charles Lamb's essay on 'The Two Races of Men.'

24. *at eleven of the clocke.* 'With us the nobilitie, gentry, and students doe ordinarilie go to dinner at eleven before noone, and to supper at five, or betweene five and six at afternoone.' (Harrison's *Description of England*, quoted by Bliss.) Decker instructs his Gallant to select the most fashionable and expensive ordinary, and 'to repair thither some half-hour after eleven, for then you shall find most of your fashion-mongers planted in the room, waiting for meat.' (*Gull's Horn-book*, p. 109.)

30. *the Sherife's Hospitality:* alluding to the public dinners given by the sheriff at particular seasons of the year. So in *The Widow*, a comedy (1652),

'And as at a sheriff's table, O blest custome!

A poor indebted gentleman may dine,

Feed well, and without fear, and depart so.' (Bliss.)

56. **A Plaine Country Fellow.** P. 72. Compare Butler's Character of 'A Clown.'

4. *Nabuchadnezzar*, Daniel iv. 33.

6. *hee loves not sallets.* Salads, dressed in many different ways, were served at the fashionable tables of the period as appetizing *hors-d'œuvres*. Decker tells the 'true humorous gallant that desires to pour himself into all fashions,' that he must be 'various in his salads, curious

in his tobacco.' (*Gull's Hornbook*, ch. iv. p. 92.) Cf. Ben Jonson's Epigram, *Inviting a Friend to Supper*:

'Yet shall you have, to rectify your palate,
An olive, capers, or some better salad
Ush'ring the mutton.'

The Country Fellow's tastes are different. He is carnivorous, 'a terrible fastner on a piece of Beefe,' and furnished with a 'double seeling' of ancestral Bacon.

10. *Gee and Ree*, the cries used by carters to make their horses turn to the left and to the right respectively. *Ree* is for *reet*, a dialectic form of *right*.

12—14. *if a good fat Cowe...contemplation*. A reminiscence of Theophrastus's *The Boor*: 'He shows surprise and wonder at nothing else, but will stand still and gaze when he sees an ox or an ass or a goat in the streets.' See Dr Jebb's Introduction to the *Characters of Theophrastus*, pp. 67—8. Another parallelism occurs in Earle's Character of 'A Sordid Rich Man,' No. 32, 20: cf. note, p. 109.

17. *seeling* denoted a covering in a room, whether wainscoting, flooring, or what we call ceiling. The word may be derived (1) from *seel*, *i.e.* *seal*, 'to close up what is open,' or (2) from French *ciel*, 'a canopy.' Its connexion (whether real or wrongly supposed) with *ciel* accounts for the modern spelling *ceiling*.

22. *to stave the Guard off*, viz. the Constable's 'guard of Halberts.' See No. 59, 15, note, p. 136.

P. 73, l. 23. *a part of his Copy-hold*, *i.e.* held according to the custom of the manor. The Country Fellow holds his religion and his land alike at the will of the lord.

31. *Bag-pipe*, see 65, 25, note, p. 140.

33. *censures*, 'gives an opinion about.' Cf. *Two Gentlemen of Verona* (I. ii. 18—21), where Lucetta speaks of herself as unworthy to 'censure thus on lovely gentlemen,' but when pressed for her opinion of Proteus admits, 'Of many good I think him best.' As criticisms are often unfavourable, the word acquired its modern meaning, 'to find fault,' 'to blame.'

39. *to clout* meant literally 'to protect the soles of shoes with broad-headed nails.'

44. *scraping*, see 46, 15, note, p. 123.

49—51. With Earle's last sentence compare the conclusion of Overbury's sketch of 'A Franklin' (*Works*, p. 150): 'Lastly, to end

him ; hee cares not when his end comes ; hee needs not feare his audit, for his *quietus* is in heaven.'

57. **A meere Gull Citizen.** P. 74. An epigram of 1598, or thereabouts, on 'A Gull,' by J. D. (supposed to be Sir John Davies), enumerates several absurd things which a gull will do, and concludes with the couplet,

'But to define a Gull in terms precise,
A Gull is he which seemes and is not wise.'

29. Sturbridge Fair took place annually from September the 16th to old Michaelmas Day, in fields two miles from Cambridge, lying between the Newmarket Road and Chesterton Ferry. The fair derived its name from a brook called the Stour, on each side of which it was held. It is said to have originated in a grant from King John to the hospital of lepers at Stourbridge. By a charter of 1538 Henry VIII. conferred the grant upon the corporation of Cambridge. A few years later the mayor was compelled by the Privy Council 'sincerely and willingly to confess his fault' in having interfered with the powers of the university by refusing to receive into the tolbooth certain persons of 'naughty and corrupt behaviour' whom the proctors had arrested at the fair. Seventeenth century writers frequently allude to this fair, which grew to be the largest in England. Full particulars are given in Hone's *Every Day Book* under date September 19th.

29—32. *all are trewants...rolling tongue.* The Gull is evidently a Puritan.

P. 75, l. 35. *chuck*, a term of endearment. Cf. *Twelfth Night*, III. iv. 126; *Macbeth*, III. ii. 45; *Othello*, III. iv. 49.

35—7. *with whom he is billing...over him.* They are always laying their heads together, though really she leads him by the nose.

46. *the gilding of the Crosse.* 'The great cross in West Cheap was originally erected in 1290 by Edward I. in commemoration of the death of queen Eleanor....By order of queen Elizabeth and her Privy Council, it was repaired in 1600, when, says Stow, "a cross of timber was framed, set up, covered with lead, and gilded." Stow's *Survey of London*, Book III.' (Bliss's note, abridged.)

48. *the foure Prentises.* 'This must allude to the play written by Heywood with the following title: *The Foure Prentises of London. With the Conquest of Jerusalem.* 1615. In this drama the Four Prentices are Godfrey, Grey, Charles and Eustace, sons to the old Earl of Bullen. The Four Prentices quit the service of their masters, follow

Robert of Normandy to the Holy Land, and finally accomplish the Conquest of Jerusalem.' (Bliss's note, abridged.)

Of the *Nine Worthies*, three were Pagans, viz. Hector, Alexander, and Julius Caesar: three were Jews, viz. Joshua, David, and Judas Maccabaeus: and three were Christians, viz. Arthur, Charlemagne, and Godfrey of Bouloigne. For Godfrey, Guy of Warwick was sometimes substituted. Cf. Shakespeare, 2 *Henry IV.*, II. iv. 238, and *Love's Labour's Lost*, v. ii. 485—735.

54. *sufficienter*. Shylock says of Antonio that 'he is sufficient,' i.e. 'solvent,' 'a man of substance.' (*Merchant of Venice*, I. iii. 17.)

58. **A meere Alderman.** P. 76, l. 4. *consider him not as a Body, but a Corporation.* Earle plays on the words, as he does again in the following line when he speaks of the Alderman as 'a man of Worship.' The Alderman's eminent position secures for him worship or deference, and as Alderman his style of address would be 'Your worship.'

21—2. *his doore-posts...suffered reformation.* The posts to which notices were affixed stood at the door of the mayor's house, and when a new mayor entered on his term of office the posts would be repainted. Cf. 'Or to praise the cleanliness of the street wherein he dwelt, or the provident painting of his posts, against he should have been praetor.' (Ben Jonson, *Cynthia's Revels*, I. iv.) 'Tell me what manner of man he is...Knowes he how to become a scarlet gowne? Hath he a paire of fresh posts at his doore?' (*Lingua, or The Combat of the Tongue and the Five Senses for Superiority*, A pleasant Comedie, II. iii.; date, 1607.)

22. *most*: the First edition has *not*.

59. **A Constable.** P. 77. The Petty Constable was elected in the court leet until the reign of Charles II., when the duty of nominating constables was gradually transferred to justices of the peace. Under the Municipal Corporations Act of 1832, the election of the constabulary in boroughs was placed in the hands of a watch committee.

7. *Beggars feare him...Whipstocke.* According to the Act of Henry VIII. (1536) vagabonds and sturdy beggars were to be whipped for the first offence, to lose an ear for the second, and to be hanged for the third. Towards the middle of Elizabeth's reign, a more humane policy was adopted. By the Act of 1577 houses of correction were established for vagabonds, from whom compulsory labour was required. In *King Lear* (III. iv. 139) Edgar, in disguise, speaks of himself as

‘Poor Tom...who is whipped from tithing to tithing, and stock-punished, and imprisoned.’

8. *the Whipstocke*, strictly the handle of a whip, but sometimes used to denote the whip itself.

9. *The Bridewell* derived its name from St Bride’s Well, Blackfriars, near which Henry VIII. had a residence. This was afterwards converted into a penitentiary, and the application of the term *Bridewell* was extended to the house of correction or the prison in other places.

14—5. *where hee sits...passengers*. Watchmen were furnished with staves, at the end of which bill-hooks were fastened. Decker gives the following advice to the Gallant who is walking home through the streets at night: ‘Marry, if the sentinel and his court of guard stand strictly upon his martial law and cry “Stand,” commanding you to give the word, and to shew reason why your ghost walks so late, do it in some jest, for that will shew you have a desperate wit, and perhaps make him and his halberdiers afraid to lay foul hands upon you.’ (*Gull’s Hornbook*, chap. viii. p. 169.)

60. **A Sergeant or Catch-pole.** P. 78. Compare Overbury’s Character of ‘A Sergeant.’ (*Works*, p. 162.)

Catchpole had become a term of contempt for a Constable when Earle wrote, but the word was used originally without any disparagement. The derivation commonly given is from *catch* and *pole* or *poll*, ‘the head’ or ‘person,’ either because the officers of justice seized a man by the neck, or because they caught and *poled* him, *i.e.* plundered him (literally, cut the hair off his poll, shaved him). See Bacon’s *Essays*, No. liii. 52, and lvi. 101, in the Pitt Press edition. The *New Dictionary*, however, assigns a Provençal origin to the word and derives it from the Mediaeval Latin *chacepollus*, *viz.* ‘chase-fowl.’

1. *Roarers*. Overbury sketches ‘A Roaring Boy’ as a dissipated swindler and bully (*Works*, p. 121). In *The Wandering Jew* (1640) a Roarer is thus described: ‘A Gallant all in scarlet is a brave man, in a long horseman’s Coat (or gown rather) down to his heeles, daub’d thicke with gold Lace; a huge Feather in his spangled hat, a Lock to his shoulders playing with the Winde, a Steeletto hanging at his girdle; Belt and Sword embracing his body; and the ring of Bells you heare are his gingling Cathern-wheeles spurs. He presently says: “I am a man of the Sword, a Battoon Gallant, one of your Dammees, a bouncing Boy...a terrour to Fencers, a mower of Playes, a jeerer of Poets, a gallon-pot flinger,—in rugged English, a Roarer.”’

13. *and no man is more beaten out of Charity*: in the First edition, *and the clubs out of charity knock him down.*

16. *handsell* denotes 'an earnest,' the first reward of an expected series. The roysterers of the Temple flesh their rapiers on the Catchpole.

17. *The Templers* were lawyers, or law-students, having chambers in the Temple. Of this semi-monastic establishment, occupied in the middle ages by the Knights Templars, only the Temple Church remains.

18. *Hungarian...Turke.* In 1526 Solyman the Magnificent inflicted a crushing defeat on the Hungarians at the battle of Mohács and entered Buda in triumph. It was not until 1686 that Buda was freed from the Turkish yoke, and not until 1718 that an end was put to the rule of Islam in every part of Hungary.

21. *hate the King's Name*, because arrests were made in the King's name.

61. A Trumpeter. P. 79, l. 13. *the Prologue's Prologue.* Trumpets announced the entry on the stage of the actor who delivered the Prologue.

14. *shrillest when he is empty*: according to the proverb, 'An empty vessel gives the most sound.'

17—8. *hee is like...blowne up.* 'Politicke Bankruptisme,' or Fraudulent Bankruptcy, is the subject of the first section of Decker's *Seven deadly Sins of London* (1606). Decker describes how the scheming merchant, by punctuality at first in meeting his engagements and strict attention to business, wins a good reputation in the City and obtains large credits. Then he bolts, or goes into hiding. 'Parlies are then summoned; composition offered: a truce is sometimes taken for three or four yeeres; or (which is more common) a dishonourable peace (seeing no other remedy) is on both sides concluded, he being the only gayner by such civill warres, whilst the Citizen that is the lender is the loser.' Having made terms, the 'counterfeit Bankrupt' comes back in triumph to the City and unblushingly sells the goods of which he has acquired possession. Thus his nominal ruin is really his gain.

62. A Herald. Compare Butler's Character with the same title.

The Herald was originally an officer who conveyed messages or proclamations from sovereigns or commanders. In the middle ages his function was an important one. His costume was emblazoned with the armorial bearings of his chief, and no other person might assume the same device. As armorial bearings became a matter of careful record, the herald was charged with the duty of supervising their assumption

and hence of attending to the genealogies of noble families. The Herald's College consists of the Earl Marshal, three Kings at arms, six heralds, and three pursuivants.

P. 80, l. 15. *rampant*, 'exuberant,' a play on the technical use of the word in Heraldry to denote a beast standing upright with its fore legs raised.

20. *in Wales*. Of 'A Braggadochio Welshman' Overbury says (*Works*, p. 68) 'above all men hee loves an herald, and speaks pedegrees naturally.'

63. **A Pot-Poet**. l. 3. *he has his by him*: the source of the Pot-Poet's inspiration is strong liquor.

14. *Centos and patches*. In Latin *cento* denoted 'a patch-work garment,' and hence a work composed of passages taken from other authors; e.g. the *Cento Nuptialis* of Ausonius, who flourished in the fourth century of our era.

15. *hobbling as an Almanack's*. Verses were prefixed to Almanacs. Of 'An Almanac-maker'—a Character printed in Overbury's collection (*Works*, p. 93) but claimed by J. Cocke—it is said, 'The verses in his booke have a worse pace than ever had Rochester Hackney.'

18. Melpomene was the Muse of Tragedy.

P. 81, l. 19. *Briefs in Rime*. The word *brief* was applied to a writing of any sort. In 1 *Henry IV.*, IV. iv. 1, it stands for 'a letter': perhaps that is the meaning here.

20. *the poore Greekes' collections &c.* The Turkish and Barbary corsairs used to plunder the Greek islands and carry off captives. When the Turkish fleet was destroyed at the battle of Lepanto, 1571, the corsairs degenerated into petty pirates.

22. *inveigher against the Spaniard*. The Spanish policy of James I. and his scheme for the marriage of Prince Charles to a daughter of Philip III. had been extremely unpopular in England, and the rupture with Spain in 1624 gave general satisfaction to the English people.

27. *Tiburne*, see 54, 23, note, p. 131.

29. *painted Cloth*. Before the introduction of wall-papers, rooms were hung with tapestry or canvas, on which were painted scenes containing appropriate verses, proverbs, or mottoes. Such tapestries were called *painted cloths*. Shakespeare has several allusions to them: see, e.g., 1 *Henry IV.*, IV. ii. 28; 2 *Henry IV.*, II. i. 157; *As You Like It*, III. ii. 290, with Dr Aldis Wright's note to the last passage (line 255 of the Clarendon Press edition).

64. **A Player.** Compare Overbury's Character, 'An Excellent Actor' (*Works*, p. 147).

3. *Action*, a play on the word. There is a similar quibble at l. 26.

8. *seldome in his owne face*. Compare Hamlet's remark to Ophelia, 'I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another.' (*Hamlet*, III. i. 148.)

12—3. *for he is mask'd...Gentleman*: he dresses as if he were a gentleman, a character to which he has no just claim.

P. 82, l. 16. *Tyring-house*: cf. *Midsummer-Night's Dream*, III. i. 4.

20. *Innes of Court men*: see 46, 34, note, p. 124.

25. *Lent...Butcher*. 'This passage affords a proof of what has been doubted, namely, that the theatres were not permitted to be open during Lent, in the reign of James I. The restriction was removed in the next reign, as we find from the puritanical Prynne: "There are none so much addicted to stage-playes, but when they goe unto places where they cannot have them, or when, as they are suppressed by publike authority (as in times of pestilence and *in Lent till now of late*) can well subsist without them." *Histrion-Mastix*, 1633.' (Bliss.)

26. *as in one Act*, &c. Earle is referring to the statute 39 Elizabeth, c. 4, which classed 'common Players of Interludes and Minstrels wandering abroad' (not belonging to any Baron of the realm or personage of higher degree) along with Fencers, Bear-wards, Fortune-tellers, Jugglers, Tinkers, Pedlars, and Petty Chapmen, and enacted that all such persons should be adjudged 'Rogues, Vagabonds, and sturdy Beggars,' on whom severe 'payne and punyshment' would be inflicted.

The Durham MS. has the reading 'which giveth *Tinkers and Ostlers* Privilege before him.' Earle, who was not a professional lawyer, may originally have mentioned 'Tinkers and Ostlers' as types of men occupying the lowest social grade who were nevertheless exempt from disabilities to which Actors were subject. Before his book appeared in print, he must have learnt that Tinkers were affected by just the same disabilities. At the close of an essay on 'Actors,' in the First Series of Mr Birrell's *Obiter Dicta*, there is an interesting historical note upon the statutes which have dealt with Actors as Rogues and Vagabonds.

31. Marcus Porcius Cato (B.C. 95—46), surnamed Uticensis, from Utica, the place of his death, committed suicide when Caesar's victory at Thapsus extinguished the hopes of the republican party.

65. A Poore Fidler. P. 83, l. 12. *John Dory* is frequently mentioned by old writers. The song 'I cannot eat but little meat' in *Gammer Gurton's Needle* (circ. 1565) was sung to the tune of *John Dory*, which must have kept its popularity to the end of the seventeenth century, for Dryden says in one of his lampoons,

'To be repeated like John Dory,
When fiddlers sing at feasts.'

The air and words are given in Chappell's *Popular Music of the Olden Time*, Vol. I. p. 67.

23. *Whitson-ale* was a festival similar to the Midsummer-ales, Scot-ales, bride-ales, church-ales, and several other old English feasts. At a Whitson-ale two persons were chosen to be lord and lady, who dressed in character and were attended by a retinue wearing the badges of office as steward, sword-bearer, purse-bearer, mace-bearer, and jester. The company danced to the music of fife, fiddle, and tabor.

25. *the Bag-pipe*. This is an instrument of respectable antiquity. Chaucer says of his Miller,—

'A baggepipe wel coude he blowe and sounne,'
and the Canterbury Pilgrims made their journey to its strains.

66. The Common Singing-men in Cathedrall Churches.
l. 3. *which goe to the Syntaxis of Service*, i.e. which complete the organization required for service.

P. 84, l. 8. *a legge*, see **46**, 14, note, p. 123.

17. *lac'd*: cf. *Macbeth*, II. iii. 117,

'Here lay Duncan,
His silver skin laced with his golden blood,'
and *Romeo and Juliet*, III. v. 8.

67. A Cooke. With this Character compare Ben Jonson's description of a Cook:

'A master cook! why, he's the man of men,
For a professor; he designs, he draws,
He paints, he carves, he builds, he fortifies,
Makes citadels of curious fowl and fish.
Some he dry-ditches, some moats round with broths,
Mounts marrow-bones, cuts fifty-angled custards,
Rears bulwark-pies; and, for his outer works,
He raiseth ramparts of immortal crust,
And teacheth all the tactics at one dinner—'

What ranks, what files to put his dishes in,
The whole art military !'

P. 85, l. 4. *to helpe the drippings*: dripping is the cook's perquisite.

6—7. *His weapons...water*: *i. e.* He more often has recourse to hot broth or scalding water than to the chopping-knife as a weapon of attack.

9. *rule the roste*. In this expression *roast* is probably for *roost*, the figure being taken from a cock in a hen-house. Earle probably intends a play upon the word in connexion with a cook.

19—20. *like Darius...demolisht*. The palace at Persepolis was said to have been set on fire by Alexander the Great at the instigation of Thais, an Athenian courtesan, B.C. 331. The story is told in Dryden's *Alexander's Feast*.

24. *Saint Lawrence*, for his firmness in refusing to renounce Christianity, was roasted to death on a gridiron, in the reign of Valerian, A.D. 258.

33. *till foure a clocke*: to get supper ready. See 55, 24, note, p. 132. The following are two of the orders for the household servants of Sir John Harington (1566): 'The table must bee covered halfe an houre before eleven at dinner and six at supper, or before, on paine of 2*d*. That meate bee readie at eleven or before at dinner and six or before at supper on pain of 6*d*.'

68. **A Baker**. P. 86, ll. 1—5. *No man...to the poore*. A royal charter, granted in 1307, empowered the London Bakers' Company to weigh all bread sold within twelve miles of the city, and if they found it not of due assize to distribute it to the poor of the parish in which it was seized.

8. *Marry*, a form of *Mary*, in the exclamation 'By Mary!'

9. *a Pillory*, &c. Forestallers and users of deceitful weights were punished by being placed in the pillory. It was not until 1837 that the pillory was abolished by act of parliament.

heares well, a Latinism, *bene audit*, 'is well spoken of.' Cf. Milton's 'England hears ill abroad,' and *Paradise Lost*, III. 7. Or the words may be taken in their ordinary sense: the Baker's ears have been nailed to the pillory or cut off, and his hearing is thereby impaired. It would be quite in keeping with Earle's way to combine the two meanings.

69. **A Tobacco-seller**. The use of tobacco encountered strong opposition in England. James I. published a *Counterblast* against the weed. Overbury tells of Roaring Boys, 'begg'd for Anatomies, only

to deterre man from taking tobacco.' (*Works*, p. 122.) Burton speaks of tobacco, 'medicinally used,' as 'divine, rare, superexcellent, a sovereign remedy, a good vomit, a virtuous herb,' but when taken 'as Tinkers do Ale, 'tis a plague, a mischief, a violent purger of goods, lands, health,—hellish, devilish, and damned Tobacco, the ruin and overthrow of body and soul.' (*Anatomy of Melancholy*, Part II. § 4, Mem. 2, Subs. 1, Vol. II. p. 264.)

7. *Spaine is commended*: see 63, 22, note, p. 138.

70. **A Shop-keeper.** P. 87, l. 11. *Hee tels you lyes by rote*, &c. Burton expresses the same opinion concisely: 'A Tradesman? a liar.' (*Anatomy of Melancholy*, Part I. § 2, Mem. 3, Subs. 11, Vol. I. p. 322.) Cf. Cicero (*De Officiis*, I. 42, 150): *Nihil enim proficiant nisi admodum mentiantur.*

17—9. *by a misinterpreted sense...Godlinesse*: 1 Timothy, iv. 8, 'godliness is profitable unto all things'; vi. 6, 'godliness with contentment is great gain.'

71. **A Handsome Hostesse.**

3. *Roarers*, see 60, 1, note, p. 136.

72. **A Carryer.** P. 88, l. 3. *the Father and the Sonne.* These words are omitted in the First edition, but are required for the sense. The statement that the Carryer 'never returnes any backe againe' is pointless unless they are inserted.

5. *no unletter'd man*: a play on the word: he carries letters in his satchel.

7. *utter*, 'deliver,' as in the expression 'to utter false coin.' Probably Earle is using the word here with a play on its two meanings.

8. *the Vault in Gloster Church.* 'The whispering place is very remarkable; it is a long alley, from one side of the choir to the other, built circular, that it might not darken the great east window of the choir. When a person whispers at one end of the alley, his voice is heard distinctly at the other end, though the passage be open in the middle, having large spaces for doors and windows on the east side.' Quoted by Bliss from Sir Robert Atkyns's *Ancient and Present State of Glostershire*, 1712.

14. *And to prove it*: these words are not in the First edition.

16. *they finde in him many tokens of humanity*, because he brings their remittances from home.

P. 89, ll. 21—2. *his arrogancè...Horses.* The charges for stabling the carrier's team make him an important customer in the eyes of the

innkeeper. In his chapter on Thoroughfares, Harrison says (1586), 'If the traveller have a horse, his bed doth cost him nothing, but if he go on foot he is sure to pay a penny for the same.' Of 'A Canting Rogue,' or Vagabond, Overbury remarks that 'Ostlers cannot indure him, for hee is of the infantry and serves best on foot.' (*Works*, p. 143.)

22. *He forgets not his load*, &c. One of Earle's wonted verbal pleasantries. 'The carrier,' he says, 'does not forget his load, for he takes such a load of liquor on board that he is drunk before he goes to bed.'

73. **A Servingman.** Compare Overbury's Characters of 'A Serving-man' and 'A Foote-man' (*Works*, pp. 69 and 114).

4. *in querpo* (Spanish *cuerpo*, 'the body'), without a cloak or full dress, so that the shape of the body is exposed. As used here, the phrase means that without his serving-man the gentleman is only half dressed.

8. *trencher*: see 21, 17, note, p. 105.

14. *handsome*, 'well got-up': cf. Dogberry's 'one that hath two gowns and everything handsome about him.' (*Much Ado about Nothing*, IV. ii. 88.)

P. 90, l. 18. *Hawking and Horse-race termes*: see 53, 15, note, p. 130.

74. **A Taverne.** 1. *a degree...a paire of staires*: 'a step, or, if you please, a whole flight of steps.' A quibble on the word *degree*.

3. *the Vintner's nose*. 'Enquire out those tavernes which are best custom'd, whose maisters are oftenest drunk, for that confirms their taste, and that they chuse wholesome wines.' (Decker, *Gull's Horn-book*, ch. vii. p. 153, quoted by Bliss.)

4. *the Ivie bush*. This was hung over tavern doors, perhaps because the ivy plant was sacred to Bacchus. Hence the saying, 'Good wine needs no bush.'

12. The Drawers are 'men of good bringing up' because they bring up good things: they 'can boast of their high calling' because the customers shout their names.

15—6. *'Tis the best Theater...not plaid*. Men's characters are revealed by their conduct at the tavern. Their actions here are genuine, not assumed as at the theatre. Earle quibbles on the words *acted* and *played*.

18. *Seller*, for *cellar*, from *cellarium*, a post-classical formation from Latin *cella*, 'a pantry' or 'store-room.' In 'salt-cellar,' *cellar* is

derived from French *salière*, 'a salt-cellar': hence *salt-cellar* contains the word 'salt' twice.

P. 91, l. 21. Plutarch flourished during the latter half of the first century and lectured at Rome in the reign of Domitian. His best known work is the *Parallel Lives*. His other writings are comprised under the title *Moralia*. Earle's reference is to chapter vi. of the latter, *De Inimicorum Utilitate*.

22. Telephus, son of Heracles, was wounded by Achilles. The wound proved incurable until Achilles healed it with the rust of the spear by which it had been inflicted. Earle has confused the details of the story. Plutarch's account is plain enough: *ὡς γὰρ ὁ Τήλεφος οἰκείου μὴ τυγχάνων ἱατροῦ τῷ πολεμικῷ δόρατι τὸ ἑλκος ὑπέθηκεν, οὕτω κ.τ.λ.*

35. For Earle's allusions to Inns of Court men, see 46, 34, note, p. 124.

37. *Sherrey* was substituted in the Sixth edition as the reading in place of *Canary*, the reading of the First.

75. **A Bowle-Alley.** l. 5. *the Schooles*. An amusing account of scholastic controversies is given in D'Israeli's *Curiosities of Literature*, pp. 22—4 and p. 117.

P. 92, ll. 20—3. *where most...Toucher*. In the game of bowls the jack was formerly called *the Mistress*. The *bias* is the weight or bulge which makes the bowl take a curved course. The object of each player is to 'kiss the mistress,' or to secure for his own bowl the nearest place to the jack. Hence 'all blows are aimed at *the Toucher*,' i.e. the bowl which is already close to the jack. This use of the term *Toucher* is illustrated by the following verse from Quarles's *Emblemes* (Book I. Emblem x.) in which Cupid and Mammon are represented as playing bowls:

'Mammon well followed: Cupid bravely led;
Both Touchers; equal Fortune makes a dead:
No reed can measure where the conquest lies;
Take my advice! compound and share the Prize.'

76. **Paul's Walke.** ll. 4—6. *It is a heape...Babel*. 'It was the fashion of those times [James I.] and did so continue till these [The Commonwealth] for the principal Gentry, Lords, Courtiers, and men of all Professions, not merely Mechanicks, to meet in St Paul's Church by eleven and walk in the middle Isle till twelve, and after dinner from three to six, during which time some discoursed of business, others of

news.' Osborne, *Traditional Memoires on the Reigns of Elizabeth and James* (1658), § 20, quoted by Bliss.

P. 93, l. 16. *Lecturers*, see **38**, 17, note, p. 113.

27. *Captaines out of service*. 'In the *Dramatis Personae* to Ben Jonson's *Every Man in his Humour*, Bobadil is styled "a Paul's man"; and Falstaff tells us that he bought Bardolph in Paul's. 2 *Henry IV.*, 1. ii. 58.' (Bliss.)

32. *boord heere very cheape*. Bliss quotes Mayne's *City Match* (1658):

'You'd not doe
Like your penurious father, who was wont
To walke his dinner out in Paules.'

34. *hee could not*, because of the crowd.

77. A Prison. P. 94. Compare Overbury's sketch with the same title. (*Works*, p. 154.)

1. *the grave of the living*. 'A prison is a grave to bury men alive, and a place wherein a man for halfe a yeare's experience may learne more law than he can at Westminster for an hundred pound.' Mynshul's *Essays and Characters* (1618) quoted by Bliss.

6. *And the persons are much about the same parity that is there*. Mrs Piozzi reports a similar remark made by Johnson concerning a Jamaica gentleman then lately dead: 'He will not, whither he is now gone, find much difference, I believe, either in the climate or the company.' (*Anecdotes*, p. 94.)

7. Lucian, a native of Assyria but the most brilliant Greek writer of the second century, flourished A.D. 120—200.

The passage to which Earle alludes is in the *Necyomantia*, § 15. ἡ πόρουν πρὸς ἑμαυτὸν ᾧτινι διακρίναιμι τὸν Θερσίτην ἀπὸ τοῦ καλοῦ Νιρέως ἢ τὸν μεταίτην Ἴρον ἀπὸ τοῦ Φαιάκων βασιλέως. Next to Achilles, Nireus was the handsomest of the Greeks at Troy; Thersites the ugliest, and the most impudent talker. Irus was the voracious beggar of Ithaca, and Alcinous the King of the Phaeacians.

14. *a doublet*. In Charles I.'s time the doublet became an undergarment, lost its sleeves, and developed into the modern waistcoat.

16—9. *The company...fellowship in this*. The same sentiment is expressed in a line, wrongly attributed to Ovid:

'Solamen miseris socios habuisse doloris.'

APPENDIX.

§ I. PRINCIPAL EDITIONS OF THE *MICROCOSMOGRAPHY*.

In *Notes and Queries* of July 21, 1855, a letter appeared from Dr Bliss giving a list of editions of the *Microcosmography*. This list, corrected and elaborated in some of its details, will be found in an introductory section of Mr Arber's Reprint of Earle's book. Only the more important issues are mentioned below.

The First edition, 1628, contained 54 Characters, corresponding to the following numbers in the present volume: 1, 2, 4, 5, 7, 10, 11, 12, 14, 15, 17, 21, 23, 24, 25, 27, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 58, 59, 60, 61, 62, 63, 64, 66, 67, 68, 69, 70, 71, 72, 74, 75, 76.

The Fifth edition, 1629, contains 23 additional Characters, 22 of which are given in the present volume under the following numbers: 3, 6, 8, 9, 13, 16, 18, 19, 20, 22, 26, 28, 30, 31, 32, 33, 34, 35, 57, 65, 73, 77. I have not reprinted the Character of 'A Lascivious Man.'

The Sixth edition 'augmented,' 1633, has one new Character, 'A Suspicious or Jealous Man' (No. 29 in the present volume), bringing the entire number of Characters up to seventy-eight. No further additions were ever made.

For the text as it stands in the preceding pages I have followed pretty closely the Sixth, which is the first *complete* edition of Earle's book. The following are the principal orthographical deviations from the spelling of the edition of 1633:

(1) The letters *v* and *u* are uniformly distinguished as in modern English. This distinction was generally observed in the edition of 1633, but initial *v* was sometimes written *u*, as *e.g.* 'uery.'

(2) The letters *i* and *j* are also distinguished in accordance with modern usage. This distinction was generally observed in the edition

of 1633, but initial *I* was used for both *I* and *J* and initial *i* commonly for both *i* and *j*.

(3) *Has* and *does* replace *ha's* and *do's*.

(4) The punctuation has been modified.

(5) The apostrophe has been inserted in the possessive case.

The order of the Characters in the Sixth edition is entirely different from the order in the First. In neither case has the least regard been paid to logical sequence, but the Characters follow one another as promiscuously as cards in a well-shuffled pack. A more methodical arrangement has been adopted for the first time in the present edition, and for convenience of reference a Table is given at page 156, from which the place of every Character can be found in the editions of Mr Arber and Dr Bliss.

From the Sixth edition of 1633 a reprint was made in 1732, the text of which was adopted in the main by Dr Bliss for his very valuable edition of 1811. Dr Bliss inserted some explanatory notes which have been twice reprinted during the last few years, first by the late Professor Henry Morley, in *Character Writings of the Seventeenth Century* (Volume XIV. of the Carisbrooke Library), and quite recently by Mr S. T. Irwin, in a luxurious edition of the *Microcosmography* published at Bristol. Neither Professor Morley nor Mr Irwin has added any fresh explanatory matter to what was furnished by Dr Bliss.

Perhaps the most interesting feature of Dr Bliss's edition is the list of other Books of Characters which is given in the Appendix. Of literature of this kind Dr Bliss's knowledge was probably unique. He mentions in chronological order fifty-seven works, beginning with 'A Caveat for comen Cursetors vulgarely called Vagabones, set forth by Thomas Harman, Esquier,' in 1567, and concluding with the 'Character of a Compleat Physician or Naturalist,' undated but probably prior to 1700. When Dr Bliss wrote to *Notes and Queries* in 1855,—forty-four years after his publication of the *Microcosmography*,—he said that 'the list of Characters and Books of Characters in his own interleaved copy had increased fourfold.' One wishes that Dr Bliss could have seen his way to bring out a fresh edition in which the results of his researches might have found a permanent place¹. But he

¹ In Mr Irwin's Supplementary Appendix to his edition of the *Microcosmography* (pp. 337—340) the titles of twenty-two additional books of Characters are inserted from Dr Bliss's manuscript notes.

speaks of his work in terms of unjust disparagement. 'The book is too common and unimportant,' he says, 'to induce any publisher to venture on such an undertaking' as republication.

An edition published at Salisbury in 1786 deserves mention because of the fact that the editor had 'lately discovered that the Characters, hitherto known only under the title of Blount's, were actually drawn by the able pencil of John Earle.'

An edition appeared in 1868 in the series of English Reprints.

A French version of the *Microcosmography*, with the title *Le Vice ridiculé et la Vertue louée*, by J. Dymocke, was published at Louvain in 1671. In his address *Au Lecteur*, Dymocke says that he has translated these Characters in order to refute a recent French critic who has decried our nation and represented us as the grossest, stupidest and least witty (*les moins spirituels*) of men. A judgment so sinister must have been passed by one who had no experience of our nation or of our literature. The translation is intended to show *la facilité du génie Anglois dans une Raillerie spirituelle*. No mention is made of Earle's authorship.

Dymocke apologises, not unnecessarily, for his deficiencies as a French scholar. The translation is indeed of very little value, and the student who turns to it for a clue to the interpretation of some of Earle's obscure expressions is likely to be disappointed. Dymocke has a simple method of getting over verbal difficulties: he omits from his version the sentences in which they occur.

Of the 93 Characters in Dymocke's volume, 55 come from Earle and 38 from other sources. Several of the Characters taken from Earle have received long additions at the end. Earle's 'Sharke' and 'University Dunne' are combined to form one Character in the French translation. The blend is curious, but it would be a hard matter to say which of the two members had the better ground to complain of the partnership.

The following Characters are absent from the French Version: Nos. 6, 13, 17, 25, 27, 30, 37, 51, 53, 57, 58, 59, 60, 61, 62, 66, 68, 69, 71, 72, 75, 76, and 'A Lascivious Man.'

A short account may be inserted here of the manuscript volume of Earle's Characters among the Hunter MSS. in the library of Durham Cathedral. Blount mentions in his Address to the Reader the 'sundry dispersed Transcripts' of Earle's sketches, which, 'passing severally from hand to hand in written Copies, grew at length to be a pretty

number in a little volume.' By a happy accident one such little volume has been preserved, a detailed account of which was furnished to *Notes and Queries* in 1871-2 by the Rev. J. T. Fowler of Hatfield Hall¹. From Dr Fowler's papers on the subject I have derived the following information.

The last page of the manuscript copy has by way of colophon—

	ffinis
December	Anno Do-
this 14th	mini
day	1627

The book was therefore transcribed the year before the issue of the First edition in print. At the top of the first page there is written in a different hand, 'Edw. Blount, Author,'—a misstatement which must have been added at a later date. The compiler of the printed catalogue of the Hunter MSS. repeats the error respecting the authorship and adds a fresh one on his own account respecting the date, describing the book as 'Characters by Edward Blount, written probably about the year 1636.'

The manuscript copy contains 46 Characters, every one of which belongs to the collection of 54 Characters published in the First edition of 1628. The following eight Characters are omitted: Nos. 2, 4, 17, 24, 25, 27, 36, 48.

The Characters of 'A Gallant,' 'A Herald' and 'A Baker' differ widely from the printed version.

Dr Fowler says that verbal differences are very frequent and that he has specified only those which are of some importance. He enumerates altogether about 450 various readings. As a list of these discrepancies would have no interest for the ordinary reader, they are not reprinted here. The enthusiastic student of Earle is referred to Vols. VIII. and IX. of the 4th Series of *Notes and Queries* for full particulars.

§ 2. THREE CHARACTERS FROM THE DURHAM MS.

The Characters of 'A Gallant,' 'A Herald,' and 'A Baker' differ widely in the Durham MS. copy from the text of the printed version. They are therefore reproduced on the next two pages.

¹ *Notes and Queries*, November 4, 11, December 9, 16, 1871, January 13, 1872.

*A Gallant*¹

Is a heavy loader of himselfe, for he layes more upon himselfe and his backe then he is able to beare, and so at last breakes it. His apparrell is his first care, and the next his body, and in the uniting of these two lyes his judgment. He is no singular man, for he is altogether in the fashion, and his very face and beard are squared to a figure conformably. His brow and his boote are ruffled much alike, and he takes more pleasure in his walke to heare his spurres gingle. Though his life passe something slidingly, yet he seemes carefull of the time, for he is alwayes drawing out his watch out of his pocket, and spends part of his houres in numberinge them: his chiefe toyle is how to spinne out the day, and get a match for cards or the bowling-alley; his worst companion is himselfe, for then he is desperate and knowes not what to doe. The labour of doing nothing had long since made him weary of his life, if Tobacco and drinke did not out of Charity imploy him. He is furnish't with Jests as some wanderers with sermons, some three for all companies, and when these are expired his discourse in oathes and laughter survives. He addresses himselfe to Ladyes by wagging his locks and complements like Euphues or the Knight of the Sunne, and yet his speach the worst apparrelled thing about him, for it is plain fustian. He is a great derider of schollers and censures their steeple hats for not being sett on so good a blocke as his. His thigh is alwayes well appointed with a Rapier, yet peaceable enough, makes a hole in nothing but the Scabberd, yet rather then appoint the field he will pull it out in the streetes. He is weapon'd in the cittie rather then on the highway, for he feares not a thief, but a Serjeant. He is of great account with his Mercer, and in no man's booke so much; who is sure a friend to him that will not loose him. He can make his cloathes and himselfe grow stale together, and the last act of his life is invisible, for he is buried commonly before he dyes in the Gaole or in the Counter².

*An Herauld*³.

HE gives armes himselfe though he be no Gentleman, and therefor hath good reason to dispence with others. His trade and profession is honour, and doth that which few nobles can doe, thrive by the Title. You would thinke he had the Indian mines, for he tells of the

¹ No. 52, p. 67.² debtors' prison.³ No. 62, p. 79.

fesse of gold and silver, but believe him not, for they are but devises to get money. He seemes only to deale with Gentry, but his chieftest purchases are on them that are none, whose bounty he conceales, yet blazons. His bribes are like those of a corrupt judge, for they are the prizes of blood. His traffiques are like children's gewgawes, pendants, and scutchions and little daggars, and his peniworths are extraordinary deare, for he holds three Boares' heads higher then three Brawnes in the market. He was sometime the coate of Mars, but is now for more merciful battailes in the tilt yard, where whosoever is victorious the spoyles are his. He is an art in England, but native in Wales, where they are borne with Herauldry in their mouthes, and each name is a pedigree.

*A Baker*¹.

HIS condition is the same with all other men, for he lives by bread which from a rude and undigested heape he putts into lumpe and forme. His kneading tub and his bavin are the two misteries of his occupation, and he is a filcher by his trade, but the miller is before him. Thrive he cannot much in the world, for his cake is oft drownded, and will never be a man of valour, he is still so meale-mouth'd. He is observed for a great lyer, for he is seldome true in his tale, though the score be many times on his pate for better reckoning. One vertue he hath that he is charitable, for his bread is often given to the poore. A Clarke of the market he abhorres, and a paire of weight scales overthrowes him, yet he finds mercy in his offences, and his basket only is sent to prison. Many a pillery is his deadly enemy, and they never meete but they goe together by the eares.

§ 3. GRAMMATICAL PECULIARITIES.

1. Form.

NOUNS, PRONOUNS, and ADJECTIVES.

USE of *his* in place of *s* as the sign of the possessive case: 'Lipsius his hopping stile', **14**, 26; 'Phinehas his act', **38**, 57; 'Darius his pallace', **67**, 20; 'Saint Lawrence his gridiron', **67**, 24; 'Telephus his sword', **74**, 22. Observe that in each instance the noun is a Proper noun ending in a sibilant.

¹ No. 68, p. 86.

Omission of inflexion in possessive case: **6**, 11; **8**, 7, 'for fashion sake'; **28**, 2, 'for his worth sake': but **28**, 11, 'style's sake'; **57**, 29, 'Sturbridge Faire's sake'. (The *s* is omitted in modern English when the noun ends in a sibilant, *e.g.* 'for conscience sake', 'for goodness sake'.)

Use of *his* for *its*: **26**, 13; **39**, 27. In **36**, 5 and **76**, 3, *its* occurs but is written *it's*.

Use of *mo* for 'more', **24**, 10.

Comparison expressed by inflexion: *valianter*, **30**, 4; *beggerliest*, **33**, 19; *secretest*, **34**, 11; *modernest*, **45**, 12; *sufficienter*, **57**, 54; *frequentest*, **63**, 23; *perfectest*, **76**, 3.

ADVERBS.

Comparison expressed by inflexion: *trulyer*, **5**, 6; **52**, 6; *quicklier*, **24**, 14; *calmliest*, **6**, 38.

Whilom, **61**, 9, dative or instrumental case of *hwil*, 'time'.

PREPOSITIONS.

a=o=of, in 'a purpose', **50**, 19; 'a clocke', **67**, 33; 'Innes a Court', **74**, 35.

a=an=on, with the gerund, 'a working', **3**, 2; 'a drowning', **55**, 4; and with nouns, 'a Sunday', **39**, 30; 'a fire', **63**, 7; 'a foote', **76**, 10.

In 'a-weary', **24**, 14, *a* is an intensive prefix.

PARTICIPLES.

Past participle *broke*, **3**, 9; *spoke*, **29**, 10; *loaden* for 'laden', **46**, 10; *cluncht*, **46**, 31; *laid* for 'lain', **70**, 10.

APHAERESIS.

bate (abate) **11**, 25; **18**, 5; **22**, 4; **28**, 12; **32**, 7; **37**, 23; *scape* (escape) **2**, 37; **67**, 30; *size* (assize) **53**, 24; *tice* (entice) **1**, 13; *tire* (attire) **37**, 23; also *tiring-house*, **64**, 16.

WORD NOT NATURALIZED.

epocha, **32**, 12.

2. Construction and Idiom.

ADJECTIVES.

Adjective used as Adverb: *reasonable*, **7**, 17; **22**, 26, 30; **42**, 19; *wonderfull*, **30**, 7; *harder*, **19**, 44.

Adjective used as Noun: *affectionate*, **10**, 23; *a great many of*, **45**, 1 (cf. *Merry Wives of Windsor*, III. iii. 77; *Henry V.*, IV. iii. 95).

Attributive use of *ill*, **31**, 21.

Use of *elder*, *eldest* for 'older,' 'oldest': **1**, 26; **2**, 22; **44**, 31.

ADVERBS.

Adverb used as Adjective: *very*, **27**, 14.

Use of *much* for 'very' to qualify 'ridiculous', **52**, 26.

Use of *never* for 'ever', **28**, 7 (see note).

ARTICLES.

Insertion of Definite Article: 'at the length', **40**, 35; 'the Christmas', **65**, 16; 'the tactics', **67**, 26.

Omission of Indefinite Article: 'at distance', **6**, 35; 'never sees friend', **32**, 22; 'it is pity', **33**, 30; **36**, 20; 'never good Christian', **67**, 15; 'fine variety', **75**, 16.

CONJUNCTIONS.

as = 'as if', **22**, 18.

but = 'than', **52**, 27.

NOUNS.

Noun used as Adjective: *neighbour*, **21**, 17.

PREPOSITIONS.

after = 'suitably to', **28**, 24.

for = 'as regards', **47**, 13-4; **64**, 31; **73**, 8.

in = 'into', **14**, 28.

on = 'of', **30**, 6.

forth of = 'from', **40**, 3.

out of = 'in consequence of', **36**, 4.

of = 'by', **46**, 4.

of = 'off', **57**, 39.

of = 'on', **9**, 25; **49**, 25.

of used appositionally, **25**, 6.

on = 'of,' **30**, 6.

to = 'according to', **38**, 47; **56**, 25.

to = 'in', **9**, 30.

The use of the preposition *of* after the following verbs is at variance with modern idiom: *like of*, **27**, 37; *esteem of*, **74**, 14; and of the preposition *to* after *familiar*, **22**, 30.

Use of Preposition as Adverb: *among*, **67**, 4.

PRONOUNS.

Ambiguous use of demonstratives: **9**, 13; **27**, 21-2; **40**, 39; **57**, 43-5; **73**, 2-4, 11-2.

Use of *he* for 'man', **33**, 37.

Indeterminate use of *it*: **20**, 7.

Loose reference of relative *which*, **76**, 3.

Ethical dative and *Dativus Commodi*: **16**, 12; **23**, 13; **44**, 11.

Ethical possessive, **33**, 19.

VERBS.

Transitive verb used intransitively, *dazzle*, **46**, 38.

Use of *be* for 'are', **52**, 30.

VIOLATION OF CONCORD.

Singular verb after more than one subject (in most instances justified because the subjects jointly represent one idea): **1**, 5; **3**, 15; **14**, 34; **39**, 6, 37; **46**, 2; **48**, 38 (perhaps in agreement by inversion with 'study'); **49**, 8; **51**, 28; **52**, 5 (perhaps by attraction of 'the uniting'); **56**, 8; **67**, 10.

Plural verb after singular subject: **13**, 6, *have* (perhaps due to attraction of *quaintnesses*); **14**, 9, *make* (perhaps due to attraction of *spectacles*).

Plural verb after two singular subjects connected by *or*, **63**, 17.

Inconsistency in person of Pronouns: **9**, 18; *your* for 'his'; and in number, **13**, 27, *their* for 'his'; **20**, 4, *it* referring to 'deboshments', **28**, 25, *it* referring to 'thousands'; **43**, 24, *it* referring to 'strife and wrangling'.

VIRTUAL ORATIO OBLIQUA.

The following passages contain illustrations of this construction, which Earle frequently employs: **8**, 13, 17-8; **10**, 15-17; **17**, 18, 19-20; **18**, 13-4; **23**, 17; **27**, 4; **29**, 8-9, 17; **32**, 18; **46**, 8.

LOOSE CONSTRUCTIONS.

22, 11-4; **25**, 18-20; **66**, 7; **76**, 3.

ELLIPSIS.

Of Relative pronouns as subject: **2**, 32; **5**, 22; **8**, 12; **9**, 31; **13**, 7, 8, 33; **16**, 3; **18**, 30; **28**, 19; **30**, 17; **31**, 24, 27; **32**, 15; **35**, 23; **57**, 27, 38, 46; **60**, 14.

Of Relative pronoun as object: **4**, 6, 20; **7**, 26; **15**, 12; **19**, 19.

Of Antecedent subject *those*, **22**, 22; object, **27**, 3.

Of *he*: **4**, 6; **9**, 34; **27**, frequently; **65**, 22; **70**, 18; **72**, 15.

Of *she*: **38**, 41.

Of *it*: **58**, 15 (but see note).

Of *they are*: **66**, 7.

Of verb *is* or *are*: **4**, 15; **6**, 15; **7**, 5; **9**, 4; **25**, 10, 24; **27**, frequently; **33**, 7; **54**, 12; **57**, 54.

Of *there is* or *are*: **6**, 9, 15; **13**, 16, 26; **16**, 2, 17; **18**, 26; **28**, 18; **34**, 5; **36**, 2; **46**, 6; **53**, 20; **61**, 3; **76**, 10.

Of *to* with infinitive: **77**, 39.

Of adverbial correlative *as*: **25**, 21.

Of adverbial phrase *the better*: **64**, 9.

No. **4** contains several illustrations of Earle's elliptical style.

PLEONASM.

Redundant pronoun as subject: *which*, **77**, 38.

Use of preposition *of* after 'many', **45**, 1.

Phrase *such like* (*such* = 'so like'), a common solecism at the present day: **17**, 14.

Phrase *dofft off*, **53**, 8 (see note).

Negative: *neither*, **3**, 20; **20**, 3; **28**, 30; **68**, 5: *nor* for 'or', **3**, 25; **13**, 23; **28**, 6; **72**, 20; (but *or* for 'nor', **4**, 21).

GRAECISM.

'The tactics', **67**, 26.

LATINISMS.

Imitation of the use of *quin*: **29**, 10, 'not a word...*but* nips him'; **34**, 5, 'No lust *but* findes him'; **46**, 7, 'no unluckie absurdity *but*'; **76**, 10, 'no busines *but* is stirring'. **68**, 9, 'heares well' (see note).

3. Order.

. Inversion of Noun and Adjective: *bones extraordinary*, **44**, 29; *faculties extraordinary*, **51**, 28; *gaming extraordinary*, **52**, 9; *fine extraordinary*, **57**, 42; *order military*, **67**, 26; *pates politic*, **76**, 11.

TABLE SHOWING THE NUMBER OF EACH CHARACTER IN OTHER EDITIONS.

	Arber	Bliss		Arber	Bliss		Arber	Bliss		Arber	Bliss
1	1	1	21	9	9	41	4	4	61	48	38
2	29	16	22	56	56	42	42	32	62	50	46
3	65	65	23	13	12	43	45	36	63	24	28
4	54	54	24	37	26	44	7	7	64	21	23
5	44	33	25	40	31	45	35	51	65	63	63
6	61	61	26	75	75	46	20	21	66	30	47
7	39	29	27	49	39	47	51	40	67	25	42
8	62	62	28	67	67	48	31	45	68	27	44
9	66	66	29	78	78	49	23	25	69	38	27
10	47	37	30	73	73	50	53	53	70	32	48
11	22	24	31	70	70	51	16	17	71	33	50
12	6	6	32	74	74	52	18	19	72	15	15
13	71	71	33	76	76	53	17	18	73	59	59
14	11	11	34	57	57	54	8	8	74	12	13
15	26	43	35	72	72	55	14	14	75	41	30
16	64	64	36	46	35	56	28	22	76	52	41
17	34	49	37	10	10	57	68	68	77	58	58
18	60	60	38	43	34	58	5	5	—	69	69
19	55	55	39	2	2	59	19	20			
20	77	77	40	3	3	60	36	52			

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